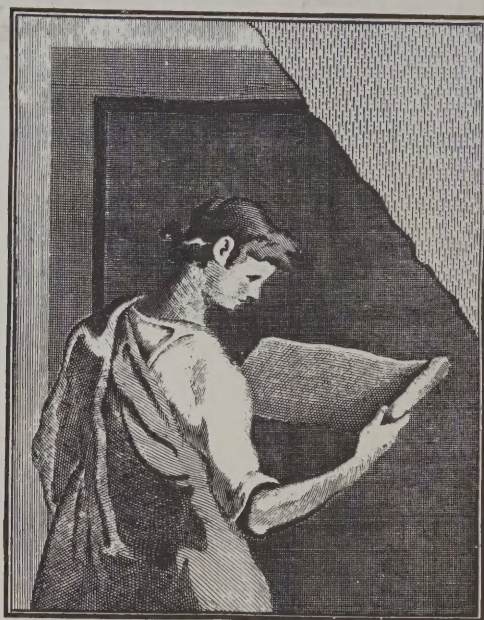




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PHOTO-ERA MAGAZINE

The American Journal of Photography

AN ILLUSTRATED MONTHLY

OF

PHOTOGRAPHY AND ALLIED ARTS

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January, 1924, to June, 1924, inclusive

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HARRY WILLS



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Guadalupe: Holiest Shrine in Mexico

ROBERT M. RICULFI

MEXICO

"World wrongly called the new! This clime was old
When first the Spaniard came, in search of gold.
Age after age its shadowy wings had spread,
And man was born, and gathered to the dead;
Cities arose, ruled, dwindled to decay,
Empires were formed, then darkly swept away:
Race followed race, like cloud-shades o'er the field,
The stranger still to strangers doomed to yield.
The last grand line that swayed these hills and waves,
Like Israel, wandered long 'mid wilds and caves,
Then, settling in their Canaan, cities reared,
Fair Science wooed, a milder God revered,
'Till to invading Europe bowed their pride,
And pomp, art, power, with Montezuma died."



EE Naples and die", long a phrase on the lips of noted travelers, might well be supplemented with "See Mexico and live forever!" Especially is this true of the Valley of Mexico and Mexico City. The scenery is unsurpassed, with volcano-born mountains, eternally snow-capped, seething and boiling, surrounding the white-domed City of Mexico and rising majestically above the great valley below, clothed in brilliant verdure. Mexico City, at an altitude of eight thousand feet, with its climate of perpetual springtime, offers all the joys of the outdoors every day in the year. Health in abundance and vigor unlimited are quickly gained by tired workers who cast all care aside and enter this marvelous land, which makes one wonder if he has just died and gone to heaven.

Many pages might be written about the beauties of our southern neighbor. However, not all is beauty in Mexico. During the past three months I have seen the dirt, the poverty, the filth that is Mexico, and I have seen the wealth and the beauty that is Mexico. Mexico is the richest poor country or the poorest rich country in the world. I do not know which. There is room for argument here. But this I do know—it

impresses me wherever I go. It makes no difference how small the village or how poor the inhabitants, there is always present a large and very fine church. The first consideration of the people in every community is the grandeur and beauty of their church. I will attempt to describe one of these, the Cathedral of Guadalupe. I use the word, attempt, advisedly, for an adequate description is beyond the power of my pen.

First, I will say a word as to my photographic equipment and the light-conditions in Mexico. I am using on this trip a $3\frac{1}{4} \times 4\frac{1}{4}$ Revolving-Back Auto Graflex, fitted with Carl Zeiss Tessar, F/4.5. I also brought along my Wollensak Verito soft-focus lens of seven-inch focus. In addition, I have a 45 x 107 mm. Richard Vero-scope. There is nothing like this style and type of camera to record realistically a trip of this kind. Also, I have made many pictures with my 5 x 7 Speed Graphic, equipped with Kodak Anastigmat lens. I use the Verito lens very little, for the reason that I prefer to obtain sharp pictures, as records, and then enlarge, if I want to, through the Verito after I am back home in my darkroom. If I obtain soft pictures here in the first instance, I can never obtain sharp pictures later, but the reverse works out satisfactorily. I use films

exclusively in order to save space and avoid breakage. One should always begin the day with an excess of films. How often have I exposed my last film, only to walk around the next corner and find a subject not to be equaled again anywhere, and in a village I would not have the time to revisit. The light is very actinic in and about Mexico City, owing to the high altitude and brilliant sunshine. I find it easy to photograph with camera held in hand while using a three-time filter, although some people cannot do it.

I fear I am immoderately fond of my hobby, as I often neglect my profession for it; and, what is worse, sometimes, my friends. But to me photography is really more than a hobby. It is a soul-inspiring art. When everything seems to have gone wrong, I pick up my camera, jump in a car and pile straight away into the heart of nature. Soon I am so intrigued with her beauties and engrossed in communion with her, that all my troubles—real or fancied—are dispelled like mist under strong sunshine.

If I may be forgiven a personal reference, it may be of interest to the reader to know that I made my first picture less than three years ago. It happened in this way. I was totally and permanently disabled during the World War and was lying in bed in a hospital in the West. Fellow-patients, who were able to get around, brought their pictures to show me. Soon I became very much interested in photography, obtained several catalogs, and finally ordered my Graflex sent from Chas. G. Willoughby. It came, and although it was several weeks before I was able to leave my bed, that camera remained on my bureau, and I thought it was the finest thing I had ever seen outside of a Salvation Army hut, a cup of coffee and a doughnut. I am sure that the desire to use that camera helped me to get well. I have never lost interest in photography since that day, and I thank God that I haven't.

In the June issue of PHOTO-ERA MAGAZINE, in the paragraph entitled, "The Way of Historic Landmarks," on the Groundglass page, I read an experience which Mr. French had with an Englishman about the birthplace of Benjamin Franklin. May I say that no one in Mexico City will find any historical landmarks which do not contain thereon the original buildings, even if the landmark concerns a building which dates back four hundred years to the time of the conquest by Hernan Cortés. It is with a strange, indefinable feeling of privilege that one walks through these ancient buildings and then steps outside to photograph them.

By far the best photographic supply-house in Mexico City is the American Photo Supply Company, situated at 40 Avenida Francisco I.

Madero. Mr. Crump is the genial president and often comes from behind his desk to serve his customers. Here one can find anything photographic, American or foreign, and have excellent work done with promptness. The uniform courtesy of the numerous clerks is not a small part of this store's assets, and several of them speak excellent English. I mention this, for no doubt many camerists will visit Mexico City during the winter-months.

Guadalupe is the holiest shrine in Mexico. The village of Guadalupe, situated a short distance out of Mexico City, is very picturesque; but neither its beauty nor its venerable antiquity interests the pilgrims who throng its streets every day in the year. That is why the Catholic children of Mexico believe that at some time in their lives they must make the pilgrimage. December twelve is Guadalupe Day, a religious feast-day celebrated in every hamlet from the Rio Grande to Guatemala. But the pilgrimages to Guadalupe are not confined to the holiday-season. Throughout the year, tens of thousands of devout natives with their padres come from distant cities in special trains to worship at the Virgin's own shrine. Moreover, every state of the Republic has its special Guadalupe Day. Guadalupe has a history well calculated to interest the tourist. When, in that unrecorded age before the Spanish Conquest, the Aztec tribes wandered down from the north, they tarried for a number of years on the hill of Tepeyac, just back of Guadalupe. In the village itself the treaty of peace between the United States and Mexico was signed.

The legend of Guadalupe is as follows. Tradition takes us back to the tenth year of Spanish domination. Fr. Don Juan de Zumarrag was Bishop of Mexico, the first who had occupied the exalted seat. At this time there lived on the hill of Tepeyac an Indian named Juan Diego, poor and humble. Very early on the morning of December 9, 1531, Juan was on his way to hear mass. Just as he was passing the foot of Tepeyac, he heard a heavenly harmony, and, raising his eyes, he beheld a great light, in the midst of which stood a beautiful woman, arrayed as one of the noble ladies of the Viceroy's court. Then came a voice, sweet and low and filled with sympathy:

"My son, Juan Diego, whither goest thou?"

"I go, noble lady," answered Juan, "to hear mass, as commanded by God and His ministers."

The lady again spoke, in idiomatic Mexican:

"Know thou, my dearly beloved son, that I am the ever-living Virgin Mary, Mother of the True God. And it is my desire that a temple shall be erected on this spot, wherein I may



TOWERS OF GUADALUPE CATHEDRAL

ROBERT M. RICULFI



PANORAMA OF MEXICO CITY
GUADALUPE CATHEDRAL AND PLAZA
ROBERT M. RICULFI



A SIDE ENTRANCE

ROBERT M. RICULFI

bestow my pitying love upon those who seek my protection and turn their tearful faces to me in their afflictions. Go thou to the City of Mexico, and tell the bishop all thou hast seen and heard!"

Juan had to fight his way through the mocking guards when he reached the palace of the bishop. They hooted and derided him for his presumption in seeking an audience with the great churchman. Rushing past them, however, he gained the bishop's presence and unfolded his story. An expression of pitying incredulity came over the bishop's face.

"The poor man has dreamed. Take him away!", he said to his guards.

As the humble ambassador waded the dust of the old causeway, homeward-bound, that evening the Virgin again appeared to him. Juan asked for some token that he might give to the bishop.

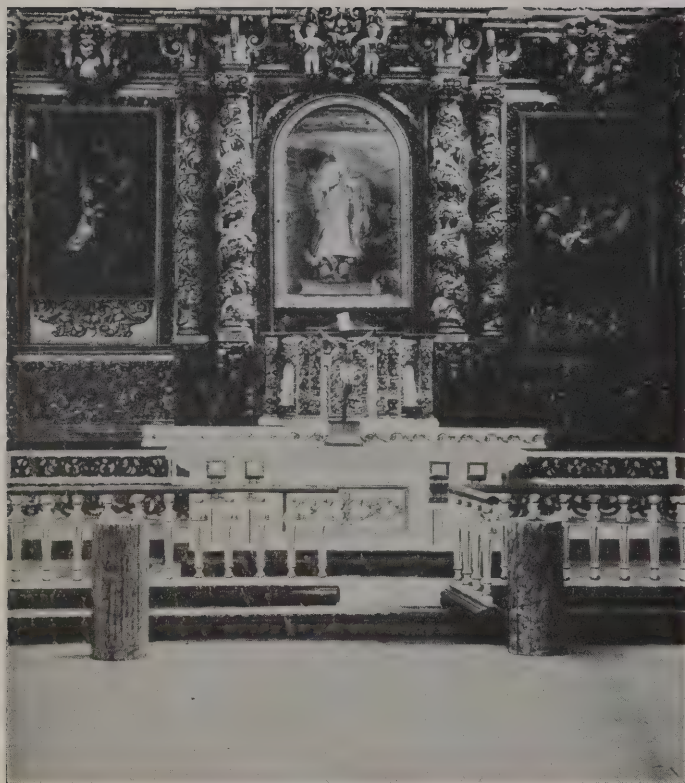
"Ascend, my son," the Virgin said, pointing to the summit of the hill of Tepeyac, "and cut the roses thou wilt find there, enfold them in thy mantle and take them to the bishop as a sign."

Juan again gained the presence of the bishop, carrying with him the mantle, or tilma, filled with roses from the summit of Tepeyac, although roses had never before bloomed on that sand-swept hill. Juan unfolded the mantle at the

feet of the bishop, when, the legend goes, by a heavenly miracle, the Virgin's own image was seen pictured on the tilma.

The bishop was convinced, and that day the barefoot peon led a procession of the great men of the Church over the dusty causeway to the barren site the Holy Mother had chosen for her temple. The beautiful garden of roses was found and it was thereupon decided to found a temple at the foot of the hill, and to name it, "Santa Maria de Guadalupe", as requested by the Virgin of Juan.

A temple was founded forthwith, although the present great Cathedral was not completed until May, 1709. For a few years the tilma with the sacred image was preserved in the bishop's residence, but when the shrine at Guadalupe was ready to receive it, it was translated there amid such pomp as had never been seen in New Spain. There, in a snow-white altar, within a massive frame of pure gold, the tilma may be seen today. A solid silver-railing encloses the altar. The recognition of the Virgin of Guadalupe as the Patroness and Protectress of New Spain was finally obtained by Papal Bull of May 25, 1754, more than two hundred years after the miracle.



EAST ALTAR, GUADALUPE CATHEDRAL

ROBERT M. RICULFI

The picture of the Virgin is covered by plate glass, so that it is difficult to determine by what medium it was transferred to the cloth. It is said that scientists and artists from all over the world have, at various times, examined the image, striving to make out its character; but they were unable to say whether it was painted, or worked, or executed by any known process. Though the masterpieces painted on the walls of the Cathedral are time-faded, the image on the tilma is as fresh and clear as it was four hundred years ago.

The Cathedral itself fronts on the main plaza of the village of Guadalupe. The church is a massive stone-structure with a tall tower on each corner, filled with bells. The center façade, through which is the main door, is of stone, handsomely sculptured; twenty stone-columns support the elaborately carved friezes of the first and second elevations. Immediately over the main entrance is a sculptured representation of the scene in the bishop's house when Juan Diego let the roses fall from his tilma, disclosing the image of the Virgin. In the center of the arched roof is a massive dome, the lantern of which is

one hundred and twenty-five feet above the floor of the church.

On entering the great doorway, there is a bewildering sense of the gorgeous magnificence within. The walls of the basilica are richly decorated with five splendid frescoes, by famous artists, representing historical events in connection with the shrine of Guadalupe. The magnificent altar which contains the frame holding the sacred tilma is a mass of Carrara marble, carved and wrought with gilded bronze, executed at Carrara by the sculptor, Nicoli. The bronze-work was done in Brussels.

The image was crowned in 1895, and over one hundred thousand pilgrims witnessed the ceremony. The crown, which is kept in a steel-safe in the sacristy, is set with jewels valued at over eight hundred thousand pesos. A Paris jeweler was paid thirty thousand pesos to place them in their setting. The high altar is surrounded by a massive silver-railing consisting of fourteen tons of sterling silver. Above the high altar is a splendid Byzantine baldachin supported by pillars of Scotch granite, surmounted by a gold cross



VISTA OF GUADALUPE FROM TEPEYAC
HOUSETOPS OF GUADALUPE
ROBERT M. RICULFI

of roses, the flowers of the Virgin of Guadalupe. The front arch of the baldachin bears the arms of Pope Leo XIII, the other three arches the arms of the Archbishops of Mexico, Michoacan and Guadalajara, who applied to Pope Leo for permission to crown the image of the tilma.

The blue vaults of the roof of the Cathedral are studded with solid gold stars in relief. The beams are beautifully decorated in Byzantine designs. The main dome is a mass of gilding relieved with festoons of pink roses, the walls and panels of the entire interior being frescoed with figures of the Virgin of Guadalupe and of angels with scrolls, and allegorical attributes of

the Virgin. There are also numerous large oil-paintings of various representations in different parts of the cathedral.

This has necessarily been a very sketchy description of the Cathedral. To do justice to the church in detail would consume a volume. In conclusion I may say that if one visits this holy shrine, he must not fail to mount to the top of the hill of Tepeyac. The towers and domes of the Cathedral are at your feet; beyond the towers is the village of Guadalupe; across the plain is the white-domed City of Mexico and the lakes, and surrounding all, the mountains, beautifully blue—a vista never to be forgotten.

“Roll Your Own”

LEE RUSSELL



THOSE who know the joys of developing their own plates and films will never give up that dim-lit pleasure for any whim connected with mere efficiency. However, what I propose to show them are certain applications of a well-known method of development whereby they may still enjoy that I-did-it satisfaction of successful development, along with the glorious uncertainties of “personal control” in making their negatives.

Lest this be thought a process for the advanced worker only, I may say that, working by the rule, any beginner can make technically good negatives from the beginning. I have set a school-girl, who had never been in a darkroom before, to developing her roll of Brownie film, and she came out with as good a strip of negatives as could have been made from the exposures she had given. Not more than half of them were printable negatives; but she learned more about exposure in that half-hour than she had found out from the yards and yards of film she had spoiled while photographing in the past.

A few years' photographic practice usually serves to convince the least positive tyro that he has found the one best developer. At first, he is lured by mere convenience, and tries all the powders, tablets and patented solutions with peculiar names that the salesmen bring to his notice. But the time comes when he gets some amazing results which he ascribes, rightly or wrongly, to a certain compound; and, thenceforth, he is its slave, its advocate, and its dogmatic defender. It may be M-Q, Rodinal, Good Old Pyro, or any other common reducing-agent. To him, it is endowed with magic

virtues, and it really has them, *for him*. He has learned the slight peculiarities by which it differs from others, and by use has acquired a knowledge of the way it works when he gets the sort of negatives which suit the printing-process he likes best. Another man tries something else, becomes familiar with its action and, henceforth, will use no other. As a matter of chemical fact, although these various reducing-agents have different rates of speed and ways “of arriving,” they all produce results in reduced silver equally proportional to the light which has acted on the plate.

This being so, he is the wise photographer who early chooses some standard developer, cheap, easily procured and with good keeping-qualities, and works it under different conditions until he knows just what it will do for him in all the variations of subject and lighting, dilution and temperature, which he will be likely to meet. He can then go into his darkroom with the confidence that if his exposure has been anywhere near correct, he can get any degree of contrast in the negative he may desire. Density will depend on exposure; but contrast will be governed by development. A subject of extreme contrasts and hard lighting will be given an exposure for the darkest shadows and developed in a dilute developer for such a time as will give just the degree of contrast to suit the printing-process, be it gaslight, bromide, bromoil, or enlarging, whichever he may choose.

The cheapest and most easily procured developing-agent is pyro. With soda for the alkali, it is easily compounded, keeps well, works at any dilution and at any reasonable temperature, and by varying the period of development,



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HERBERT LAMBERT, F.R.P.S.

will give any degree of contrast. Take the formula, given in that indispensable handbook *The British Journal Photographic Almanac*. This formula keeps perfectly for months and gives just the suspicion of yellow stain which adds snap to a negative, whether for contact printing or enlarging. I copy from the current Almanac:

THE "B.J." PYRO-SODA FORMULA

A.—Pyro.....	1 oz.	50 gms.
Soda sulphite, cryst.....	8 ozs.	400 gms.
or, anhydrous.....	4 ozs.	200 gms.
Potass. metabisulphite....	1 oz.	50 gms.
Water.....	60 ozs.	3000 cc.
B.—Soda carbonate, cryst....	12 ozs.	600 gms.
or, anhydrous.....	4½ ozs.	225 gms.
Water.....	60 ozs.	3000 cc.

Mix, A 1 part, B 1 part, water 2 parts.

"In making the A solution, the sulphite and metabisulphite should be mixed together dry, and put into hot water. When dissolved, the solution should be preferably brought to a boil, and boiled for about a minute, cooled, after which the pyro is added. If preferred, the

sulphite and metabisulphite may be dissolved in half the water and the necessity of heating and boiling so much water avoided. The rest of the water can then be added cold, and the pyro dissolved when all is cool."

The degree of dilution here given may need to be changed to suit plates having different speeds of development, or the ideas of the user as to the negative he likes best. I seldom use less than three parts of water to one each of A and B solutions, and for some plates use as much as six parts of water. To produce a soft, detailed negative for enlarging, I use four parts of water. Films develop slowly, and with them two or three parts of water work well.

As to the length of time of development, if one uses the factorial method, the time of appearance of the first traces of the image (neglecting the sky), after pouring on the developer, must be multiplied by 12. Or, to put the same thing in another way, if the time of appearance of the image in seconds is divided by five, the quotient will be the number of minutes for developing the plate. It is often thought

that there is something fixed and immutable in these factors, but this is not the case. If you find that a factor of 12 gives more contrast than you like, try 10. If you want a "pluckier" negative than 12 gives you, try 14.

As the Time-and-Temperature method of development has gained much favor of late, and is to be recommended alike to the beginner and to the experienced worker, I give a table of temperatures and corresponding times of development for this same "B.J." formula.

TIME-AND-TEMPERATURE TABLE FOR THE "B.J." PYRO-SODA DEVELOPER

Temp. Degrees Fahr.	Time. m. sec.	Temp. Degrees Fahr.	Time. m. sec.
80	4 9	62	6 12
77	4 25	60	6 30
75	4 37	58	6 48
73	4 49	56	7 8
70	5 10	55	7 18
68	5 24	53	7 38
66	5 40	50	8 8
65	5 48	47	8 41
64	5 56		

Although the exact seconds are here given, as calculated, a few seconds more or less will make no difference. With this table before him on a card in the darkroom, one measures out the solutions, A 1 part, B 1 part, and adds water, two parts, if the plate is a slow developer, four if quick, six if very quick, takes the temperature with the glass-thermometer sold for the purpose, or even with the ordinary thermometer, and notes the length of development for the temperature indicated. Turning out the white light, he then, by red light, puts the plate in the tray, notes the time, pours on the developer, and covers the tray with a card or box-cover. The tray should be rocked occasionally, and when the proper time has elapsed, the dish is drained into the sink, the plate rinsed with clean water, and put into the fixing-bath, with perfect confidence that the very best of which it was capable has been obtained. It is easy to do without a red light at all, using a pocket flashlight to note the time of pouring on and draining off the developer. By having everything ready to hand on the bench, one soon learns to work the simple operations in the dark. However, most of us like to watch the plate as the image comes up, and for this the red light is necessary. One must *not* try to use his judgment at this stage, and take the plate out before the time shown on the card has gone by. There are two appropriate times when judgment and control may come in. The first is when the exposure is made. Here, even with the most exact of exposure-meters, the character of the subject and its lighting and contrasts will tax one's utmost skill to get just the right exposure to give the desired effect. The

second is, when one mixes the developer, he must decide just what sort of negative he wants in order to bring out his idea of the subject. Harsh contrasts of light and shade may require softening in a dilute solution, or a soft, diffused lighting may need "snap" put into it by more pyro. He should also take into consideration the printing-process he is going to employ, so as to have a negative which will suit it. The experience one exercises, in these critical decisions, will enable one to control or to alter the character of the negative in any direction he may wish, subject, of course, to the uncertainty of human fallibility.

With roll-film, the diluted developer is put into a rather deep bowl or dish, the temperature taken, and the time of development found from the table. Then, by red light, the strip of film is thoroughly wetted in plain water, an end taken in each hand, the loop so formed hanging down between; the time is noted, and the loop of film, exposed or sensitive side up, transferred to the bowl of developer. By raising one hand, while lowering the other, the strip passes evenly into and out of the dish, and when the end is reached, by reversing the action, passes back again through the developer to the other end. By continuing this "see-saw" motion the whole length of film is kept wet with fresh solution, and will be correctly developed in the time shown in the table. It is then rinsed in clean water, cut into convenient sections, and placed in the fixing-bath. Film-packs are treated as plates, using a dish large enough to take four or six at once.

If one wishes to get all the pleasure possible out of his photographic hobby, to have a real "run for his money," he will develop and print every plate and film he exposes. After he becomes used to the details of the processes, he will get more fun out of it than he had in making the picture, for he will get his finished results. He may vary the printing and paper as he wills, until he gets the most beautiful rendering of the subject, and he can please his friends with extra prints at little expense. As soon as he acquires some experience and judgment, his pictures will bear the stamp of his own personality, they will express his own feelings, and show the joy he took in his work.

[For a number of years PHOTO-ERA MAGAZINE has maintained that a person should not have the title of "Amateur Photographer" until he had learned to compose good pictures and do his own developing and printing. In his article Mr. Russell gives plain directions for developing, so that, with a little practice, any one may learn to finish his own films successfully, and thus become entitled to be called an "amateur" and not a "snapshooter". EDITOR.]

Kinematography for the Amateur

HERBERT C. MCKAY

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Part III

The Motion-Picture Camera in Use



THE first thing necessary, after purchasing the camera, is to master the cranking. It is obvious that a constant and uniform speed must be maintained. When the camera is cranked too slowly, the film will be over-exposed and the figures will move with disconcerting rapidity. The old-time comedy, in which all moving objects darted across the screen at tremendous speed, is familiar to all, and was made in this manner. Conversely, when the cranking is too rapid, the film will be under-exposed and moving objects will act with the utmost deliberation. This principle is used in making the familiar slow-motion pictures. Thus it will be seen that a very small deviation from normal speed will virtually ruin the film. Some amateur cameras are made to be operated at the standard speed of sixteen exposures per second, and others at fourteen. The initial speed is of slight consequence, provided that the exposure is correct, that the motion is not so slow that flickering results and that it be projected at the same speed that was used in making the original film. Thus it will be seen that on projectors, timed for fourteen frames per second, the film should be exposed at the same rate. It is true that projectors have variable speeds; but it is not wise to depend too much upon such an adjustment.

Examine the camera, see that you understand the mechanical principles thoroughly and that all is in working-order. Then, set it up, without film, and try cranking it. You will notice that on the downward thrust you will be inclined to speed up and to slow down on the upward pull. This is the first obstacle to overcome. Do not try to run too closely to proper speed until you have obtained uniformity. Many operators acquire passable uniformity in an hour or less, others never succeed entirely. When you can crank uniformly, try to crank one hundred and twenty times per minute. Do not watch the timepiece while cranking, but start at what you think is the correct speed, count one hundred and twenty turns, then see how much time has elapsed. Watching the timepiece will tend to make your speed variable. A uniform speed of twenty will make a usable film, whereas a film exposed at varying speeds, from ten to twenty,

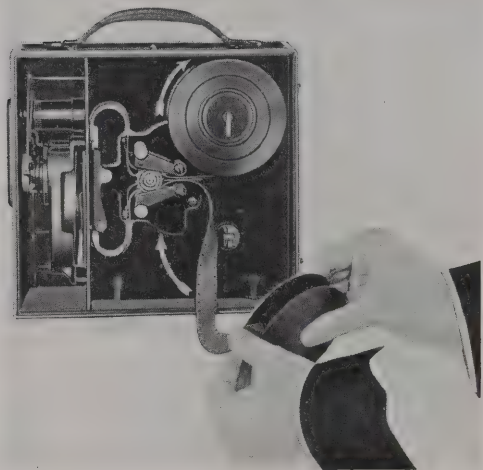
will ruin the film. It will not be amiss to state here that speeds in motion-picture work are based upon the number of frames exposed per second. Thus a speed of twenty, or cranking twenty, as it is called, means that twenty frames are exposed each second. Likewise, cranking ten, means that ten exposures are made each second. Thus a constant speed of twenty will give a film with a rather slow but uniform motion, while varying speeds will make the movement alternately, slow and fast.

It will not take long to attain the right speed. I have found it convenient to count as rapidly as the words may be pronounced clearly, "One hundred and one, one hundred and two, one hundred and three, etc." The crank goes down on the word "hundred" and on the word denoting the unit, "one," "two," etc., giving approximately two turns per second. This will give a speed between fifteen and seventeen, close enough for practical work.

As soon as the trick of correct cranking has been mastered, the worst of the problem is over. Next, comes the threading. This is usually simple, and care is required on only one or two points. First, be sure that the emulsion-side of the film lies next to the lens, just as in still-photography films are inserted with the emulsion facing the lens. The distortion of rays which pass through the celluloid, while practically negligible in contact work, will make a very poor positive print on motion film, due to the great enlargement in projection. A second point is to see that the loops are of proper size, neither large enough to touch the inside of the camera, nor small enough to cause the intermittent to drag against the continuous sprocket. It must be remembered that the film has two distinct motions. The film is fed out of the magazine by a sprocket which has a constant, uniform motion. This sprocket feeds into the loop, or "slack" as it might be called. Then, the intermittent jerks the film from this loop, a frame at a time, and feeds it into the lower loop at the same time. From the lower loop it passes over a uniformly moving sprocket into the receiving-magazine. In many models, the crank is directly connected to a large feed-sprocket which carries film from the feed magazine on its upper

side and into the receiving magazine on its lower side. Reference to the interior view of the Ciné Kodak, as published below, will illustrate this principle. The motion is as follows. From feed magazine into upper loop, making this loop larger. Intermittent draws film down making upper loop smaller and lower loop larger, over

of relation between stop and shutter speed has to be considered. The sharper the motion-picture the better, hence the smallest possible stop is usually the best. Again, contrary to general opinion, the absolute stopping of moving objects is not necessary. The human eye does not register a sharp image of a moving object. As



INTERIOR OF CINÉ KODAK

continuous sprocket into receiving-magazine making lower loop smaller. This operation recurs sixteen times per second. For such precise and rapid operation, the mechanism must of necessity be somewhat delicate, so be sure that all is in order before attempting to operate. See that the intermittent claws fit properly into the perforations and not against the film between the perforations. See that no dirt, clippings or other foreign matter is anywhere inside the camera. See that no dust is lodged in corners. When you are sure that the film is properly threaded and all is clean, give the crank a *slow* turn or two to see that feed and take-up are working, and then you are ready to photograph.

It is best to choose for the first subject, some object which is not moving too rapidly, which may be photographed without moving the camera during cranking, and which is so well lighted that a stop of F/11 or smaller may be used. This will make for success in the first picture. Later, you may try the more difficult subjects.

The exposure of the motion-picture camera is regulated largely by the use of the diaphragm. The use of various shutter-angles will be discussed later. This makes it far more simple to judge exposure than when the sliding-scale

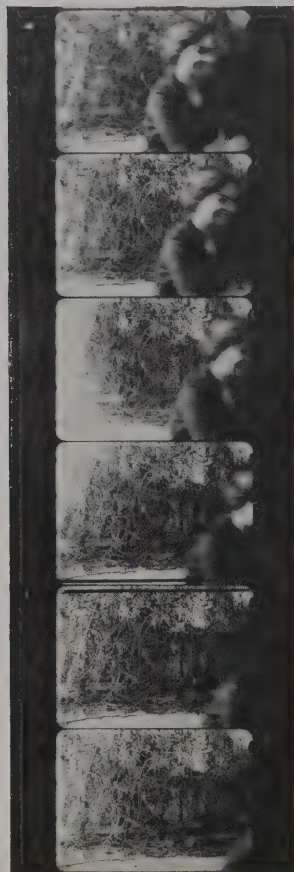


PLATE II

This plate, made from a strip of actual motion-picture negative, illustrates the amount of blurring made by rapidly moving subjects. Owing to the fact that the eye, when observing rapidly moving objects, does not form a sharp image, this picture, when projected, will look natural. The two black lines between the fourth and fifth frames indicate the cut used on rapidly exiting subjects, which serves to increase the tempo.

before mentioned, continuity of vision makes us see during an instant of time all that has occurred during the preceding one-sixteenth of a second, therefore, considerable blurring of a moving object is permissible provided that all fixed objects are perfectly sharp and clear. As long as

the cranking speed is maintained, it is nearly impossible to obtain pictures of ordinary objects so badly blurred that they are noticeable. Of course, this rule is subject to limitations which will be discussed in connection with the shutter angle. A speed of approximately one-fortieth of a second is fast enough for all ordinary work.

Before making exposures, it is well to remember that motion-picture emulsion is fairly rapid, and also that the shutter, by reason of its construction, operates with practically the same efficiency as the focal-plane shutter. Bearing this in mind,

under these restrictions only a very good negative is permissible. This will sound discouraging to many amateurs; but the work will prove the best training imaginable for those who have, heretofore, guessed at the exposure and let the photo-finisher do his best to obtain a presentable print from a poor negative.

Exposure may also be varied in some cameras by closing the shutter. In such models, the shutter has a movable blade which may be revolved around the shaft, thereby producing a sector-shaped opening of any desired size. To calcu-

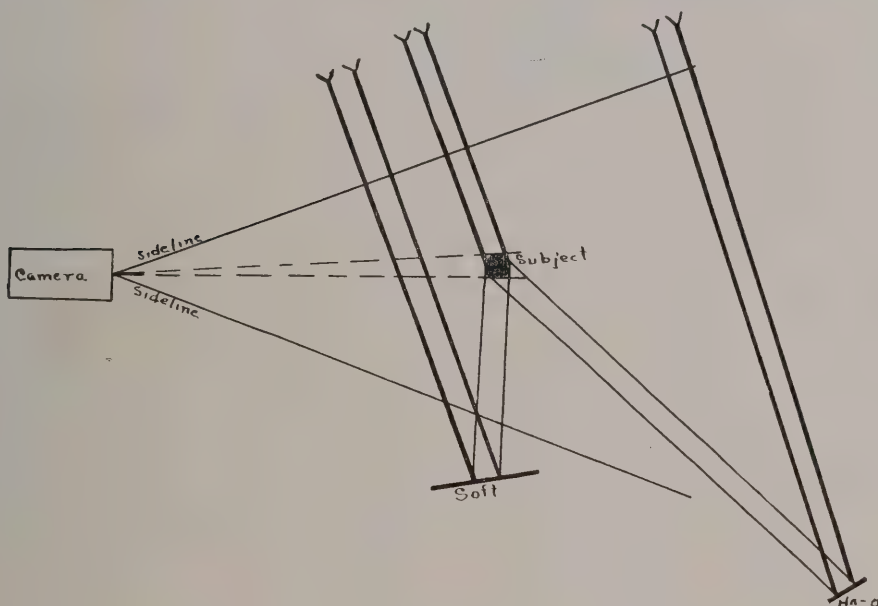


PLATE III

The use of reflectors. The subject is illuminated brilliantly by the direct rays of the sun, shown by heavy lines. Other rays from the sun strike the soft reflector which illuminates the shadow-side of the subject, but less brilliantly. Still other sun-rays fall upon the hard reflector and are reflected upon the back of the subject, thus giving a brilliant back-lighting.

it will be found that a maximum stop of F/11 is ample for most well-lighted outdoor-scenes. However, a good exposure-meter is even more valuable in motion work than in still work. Get one before you begin to work. It will save its cost many times over.

Another thing to be borne in mind, is that the negative is to be printed upon film to produce a transparency, and that the raw positive stock comes in one speed and one degree of contrast. It is common knowledge among photographers that only satisfactory negatives can be used to make transparencies. The one control possible in making motion-picture positives is the control of the light. Now, it is evident that working

late the speed, estimate the proportion of the opening to the whole and divide sixteen by this. Thus if one fourth is open, divide sixteen by one-fourth and the result is sixty-four. Exposure, one sixty-fourth. The shutter-opening is not changed to compensate for existing light-conditions. It is only closed when rapidly-moving objects are to be photographed, in order that the amount of blur due to movement shall not exceed the permissible maximum. Thus a broadside of an express train or racing automobile would require about a ten degree opening, or even less, provided there is enough light. Although the shutter is not altered to compensate for light-conditions, it does cut down the amount of light

admitted to the film and all exposure-calculations must take this into account. However, I should not recommend such subjects until the operator is thoroughly familiar with his instrument and its capabilities.

The owner of the small box-camera constantly cries, "Get out in the sun, so I can snap you." The advanced amateur usually says, "I will try an exposure at night, if you like; but as for brilliant sunlight—no, thank you!" Both are

lighten the dark side by reflection. A reflector is easily made from two pieces of beaverboard about two by four feet. These are painted with a coat of flat white, any of the kalsomine watercolors being good, and then provided with a strong canvas-hinge so that the painted surfaces fold together. This provides a four-foot square reflector which is protected when not in use. Remember that unless two persons work close together, a reflector should be provided for each.

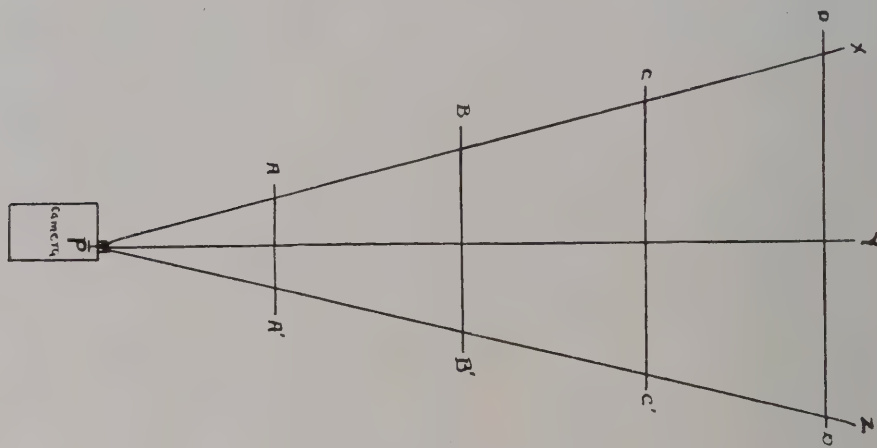


PLATE IV

The Field. Lines PX and PZ are the side lines, while PY is the center line. At A'A' if the field is twenty feet across, it will be forty feet across B'B', sixty at C'C' and eighty at D'D'. These measurements are comparative only. The field is shown from above, looking down. P is the film in the focal plane. This diagram illustrates the necessity for side lines.

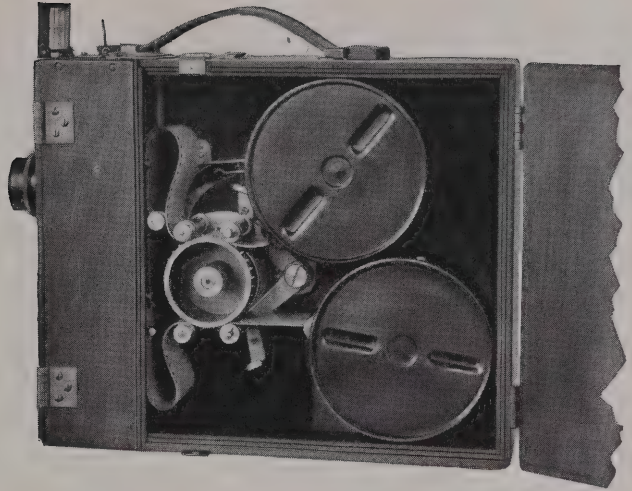
right to a certain extent, and in motion work, a little must be borrowed from each point of view.

The motion-picture is essentially a record. It is true that professionals with unlimited time and capital available have produced pictures of some artistic value. Also some scenics have been made which are beautiful; but the scenic begs the question in that the idea of motion is either entirely absent or suppressed. A little thought will show that the movement of the principal objects in the picture renders almost impossible all attempt at line-composition, and likewise artistic lighting-effects, so that the goal of the amateur is a needle-sharp, brilliantly-lighted subject, but without harsh lighting. Instantly, the amateur worker will rise and ask, "How can we have brilliant sunlighting without harshness?" The answer is "Reflectors."

The professional would start on location as readily without his camera as without his reflectors. The usual method is to obtain an oblique, somewhat less than quartering, side-light direct from the sun upon the subject, and then

In actual work the reflectors are set and the exposure calculated from the appearance of the lighted subject. The resulting film will show the subject brilliantly lighted, yet, with the harshness greatly relieved, perfectly exposed and each detail visible. If the reflectors have been properly set, so that they illuminate none of the background, the principal subjects will stand out in relief with true atmospheric effect, gained not by suppression of focus in the background, but by suppression of the lighting.

The subject of relief has occupied many experimenters but the most successful trick for rendering relief, now in practical use, is the so-called hard reflector. This may be either a piece of beaverboard covered with carefully-smoothed tinfoil, or better yet, a mirror, ranging from two-feet square to three by six feet. These reflectors are so placed that the direct sunlight is reflected on the part of the head or figure away from the camera. This sounds like a useless procedure, but it is the familiar back-lighting used so widely in portraiture. It gives life and



INTERIOR VIEW OF ERNEMANN CAMERA

brilliancy to the hair and surrounds the figure with a faint aura, and is really a useful adaptation of the old enemy, halation. Note that this light is not considered in calculating exposure, but is allowed to "burn up" the film wherever it strikes. For this reason, a hard sidelight would prove disastrous. The question of interior lighting will be taken up when interior photography is discussed. For a beginning, two of the large soft reflectors and a hard tinfoil reflector, about eighteen inches square, will prove sufficient.

I do not wish to go on record as stating that the above-outlined conditions are the only ones permissible. In this series I am trying to get the beginner well started on the road and nothing more. Such lighting as I have described will yield the best results for such beginners and the question of lighting in motion-picture work will be answered by the individual as he encounters new conditions. The professional, when necessary, will try at least to obtain a picture in any light-conditions you may give him.

With a knowledge of cranking, threading and

focusing, and with the reflectors on the field, the kinematographer is ready for business. The matter of focusing and arrangement is about the same as in still work, but care must be taken to obtain the finest focus possible, always checking with the diaphragm closed to the stop which will be used.

While looking through the finder, have an assistant walk across the field of view, about ten feet in front of the camera, stopping at each side when about to walk out of the field of view. Have these two points marked. Then repeat the process at a greater distance, let us say thirty feet. Then, between the two points on each side, scratch two light lines in the earth. These are the sidelines and all action must take place between them or be lost to the camera. All is now ready for exposure; but it is quite a trick to obtain a presentable picture. For this reason, a certain amount of rehearsal and direction is necessary, and these subjects will be discussed in the next article.

(To be continued.)





THE MOUNTAIN BEYOND
KENNETH D. SMITH



Photography When the Snow Flies and It's Cold

A. H. BEARDSLEY



FOR the benefit of the person who is responsible for the fallacy that there is no pleasure in picture-making in winter, let me extend an invitation to him—and indirectly to all who hold that mistaken idea—to join me in a practical consideration of the matter. What I shall have to say will apply, in great measure, to all New England and to those parts of North America where winter-weather may be enjoyed. I say “enjoyed” advisedly. Winter is just as cold and dreary as we make it. To the poor, it is ever a torment; but to those who are in moderate or very comfortable circumstances the winter-season may be made one of wholesome pleasure and photographic delight. When there is from two to three feet of snow on the level; when drifts from fifteen to twenty feet are not uncommon; when the thermometer hovers about the zero mark; when the hills and mountains are a vivid purple against the sky; when for miles in every direction there is a white expanse, broken only by woodlands and an occasional farm; when you know the happiness and exhilaration of crossing this sparkling white expanse on skis or snowshoes and have seen the delicate beauty that is fashioned by frost and snow along the brook, then, you will learn to love it all as I have learned to love it. This matter of dreading winter—crawling into a hole, figuratively speaking—putting away one's camera and virtually giving up photography for six or eight months, should be cleared up without further delay. If this article will encourage readers of PHOTO-ERA MAGAZINE to prove for themselves that they can get just as much pleasure out of photography in winter as in summer, I shall feel that I have helped to correct a very unfortunate and misleading assumption.

It may be well to state, at the outset, that the proper clothing is very important in order to enjoy skiing or snowshoeing without undue fatigue or possibility of frostbite. Briefly, my clothing-outfit consists of medium-weight full-length underwear; one pair light wool-socks and another heavy pair worn over the first; one ordinary cotton outing-shirt and a flannel-shirt over this; a pair of heavy lumberman's trousers, tucked into the tops of the outside pair of woolen socks before pulling on the rubber lumberman's boots; the tops of the heavy socks rolled over the tops of the boots to keep out the snow; a corduroy, sheeplined half-length woodsman's coat with collar that covers both ears—some-

times, if very cold or windy, a light leather-vest or sweater underneath—a woolen, adjustable ski-cap and lastly a pair of soft, washable leather fleece-lined mittens. This outfit has served me well in temperatures from twenty below zero to twenty above. My skis are the well-known Northland, equipped with complete harness. Without the right fastenings, it is virtually impossible to climb hills, go over stone walls or through thick woods. Contrary to the general belief, the more firmly and comfortably the feet are fastened to the skis the less danger there is of accident. Lastly, two good ski-poles are essential to cover ground rapidly and to make steep grades up or down hills and along ravines where there is no opportunity to coast. Sometimes, snowshoes serve better and these should be of reliable make and equipped with good harness. However, of the two, the skis offer the greater sport because of the many opportunities to get a slide, even if only for a few feet. To me, there is no greater exhilaration than to start down a long hill that is free of trees, boulders and stumps and rapidly gain momentum until halfway down one is making thirty miles an hour. It is the nearest thing to flying that I have experienced. Obviously, to lose one's balance or to get twisted up with one's skis, while traveling at such a rate, will cause “sudden changes” which are surprising to the skier and a delight to the beholder. Unless the snow is very light, such mishaps will do no serious harm to equipment or skier.

Now just a word about the photographic outfit which will serve best. To-day it is wise to avoid the claim that any outfit, large or small, is best for a given purpose. Nevertheless, I am going to venture on dangerous ground, not because I consider my word final, but because I know whereof I speak so far as my own outfit and experience is concerned. Were the reader to ask me to state my preference, I should advise a $2\frac{1}{4} \times 3\frac{1}{4}$ size vest-pocket outfit which could be carried in a holster on a belt outside the coat or sweater. I should suggest a first-class F/4.5 lens in a shutter with variable speeds from one second to $1/300$. I should recommend roll-film, although there is no reason why film-pack or cut film should not serve equally well. I say roll-film, because I know that it has met my needs under all conditions of weather. Now, I have stated what I should recommend. What I have actually used with success and entire satisfaction has been a $2\frac{1}{4} \times 3\frac{1}{4}$ Ansco roll-film, vest-pocket



THE SNOW-KING'S WORK

A. H. BEARDSLEY

outfit equipped with an F/7.5 Modico lens and a shutter with speeds from 1/10 to 1/200 of a second. The pictures which accompany this article will show that it produced results. My friends, the pictorialists, are urged to remember that this article is intended for the average camerist who, I hope, will go and make better pictures. What I am trying to do is to get him to appreciate the beauty and grandeur of a New England winter so that he can work out his own pictorial salvation. By showing him what my little outfit did, he may be led to say to himself, "If that's the best he can do—just watch me!" I seek no pictorial laurels for myself; but I do hope to stir up my readers to get out with a camera and enjoy the wholesome good times in the snow.

In case some one might feel that I was avoiding part of my subject, permit me to say that in this article I shall not attempt to exhaust my material. By that I mean, I shall not take space to point out the many attractive winter-

scenes that may be found in or near our larger cities nor shall I go into detail with regard to the interesting subject of winter-sport pictures. This time, I do not seek to do more than "get the ball rolling" with the idea that there is pleasure in making pictures in winter. My illustrations are selected to demonstrate the possibilities with even a modest little outfit; and the subjects are those which the average reader could find and make himself without great effort. I am convinced that if I can just persuade my readers to get out into the snow with their cameras, they will require no further urging from me to relish the tang in the air, the sparkle of the snow and the great photographic opportunities.

Now let us return to the matter of my invitation. Let us assume that the reader has arrived and is fully equipped, photographically and otherwise, to accompany me on skis across the open places, down the hills, through the woodlands, along the frozen brook, over stonewalls



A SNOWY CASCADE
A. H. BEARDSLEY

and out on the broad expanse of Lake Winnepesaukee. The day is perfect. There is brilliant sunshine; a few clouds are in the sky to the westward; the temperature is eight above zero; there is very little wind and the hour about nine o'clock in the morning. The skiing is good. The snow is about three feet deep on the level and has settled enough to be firm. Moreover, the night before there was a snow squall which added another two inches so that the traction for skis, to my way of thinking, is just about ideal.

Well, let us start out on our skis to see what we can find within a mile or two of Wolfeboro—or any other town in New England, for that matter. The two-inch fall of snow the night before is a bit sticky; and, added to that already fallen, enables us to have an opportunity to make a picture of two old oak trees. However, just as we are prepared to make the exposure, a snow-squall comes up the lake and we get the result shown in "Snowy Tree-Tracery". The snow continues and we decide to visit the edge



WHEN THE ICE BREAKS UP

A. H. BEARDSLEY

Our route is so planned that we shall be able to include a number of winter-subjects and effects. Furthermore, I am going to ask the reader to be patient with certain obvious discrepancies with regard to time of day and weather conditions in the narrative. Certain subjects which are illustrated or to which I refer were not made under the ideal weather-conditions mentioned at the beginning of this paragraph. In short, with the co-operation of the indulgent reader I shall combine the experience of two winters in this comparatively short article. Hence, if we start in brilliant sunshine, contend with a cloudy day, make pictures against the light and have difficulty to record a sunset—all in one short paragraph, the reader will understand. It is not my purpose to write a report but a series of photographic suggestions for the consideration of the man who says there is nothing to photograph in winter.

of the lake for a possible subject. To reach the shore, we get a good slide down the hill. Our slide ends rather abruptly when we hit the frozen surface of the lake and *have to fall down* to keep from continuing indefinitely across the slippery ice. This is not so serious a matter as might be assumed. It amounts to squatting on one's skis while still in motion and falling over sideways when the desired place to stop is reached. It is the brake which all skiers must learn to use. To attempt to stop oneself by using ski-poles, manipulating the direction of the skis or by other means, is not to be advised unless the skier is more accomplished than I am. Those who may have their doubts are invited to make the attempt to stop by using a ski-pole while traveling down a hill at thirty miles an hour. I have tried it and the result was too bewildering for me to attempt to describe in detail.

Here we are at the shore of Wolfeboro Bay.



SNOWY TREE-TRACERY
UNDER A WEIGHT OF SNOW
A. H. BEARDSLEY



ACROSS THE CAMPUS
WHEN THE SHADOWS LENGTHEN
A. H. BEARDSLEY

The soft, damp snow has helped to make an average scene into a thing of delicate beauty. Although it is still snowing, we make an exposure of a bit of curving shore-line. The snowy "wrinkles" in the ice were formed by the water freezing, as the waves rolled in from the main lake, and by the snow-squall decorating the frozen tops with white "frosting". The jagged rocks are lost under the soft mantle and there is a gentle peacefulness brooding along the shore that may cause my companion to wonder if

upon a small spruce tree which was matted down with snow. A picture of it appears in the center of the group on page 26. It was an unusual sight, because in New Hampshire we get comparatively few "sticky" snowstorms. Usually the wind blows and the snow is fine and dry. In fact I have known of only one "fluffy" or "sticky" snowstorm in two years. Needless to say, when such a storm makes an appearance it is time for the amateur and the professional photographer to drop whatever he is doing, for



IN THE SHADOW OF THE PINES

A. H. BEARDSLEY

there are not some things deeper, truer and more satisfying than Broadway or Fifth Avenue. Perhaps the making of "The Snow-King's Work" will enable us to catch a glimpse of a new world of beauty and quiet happiness.

Let us leave the shore, make our way through the woods to a tree with overhanging branches which stands in a little clearing. Yes, just as I anticipated, the branches are weighed down with snow. There are several points of view. Finally we select the one represented by "Under a Weight of Snow". The exposure had to be made carefully because the snow-squall was not yet passed and there was no sun. In this connection it is very interesting to see what can be done on gray, dark days. Sometimes, I have obtained better results in a snowstorm than I have when it did not snow and a leaden sky cast a dreary, flat light over the subject.

A little farther up this same clearing we come

the beauty of such a snow-fall is soon spoiled by wind or sun. The two street-scenes in the group indicate the possibilities in a town or city after such a snowstorm. However, to return to our tree. As I stood before it and admired its outline against the leaden sky, it occurred to me that the right sort of a push would start the snow falling from the branches in a snowy cascade and that there might be a picture in it. My companion volunteered to get under the tree and at my command give it one violent push. When all was ready and my camera set, I shouted. The tree seemed to come to life, the branches rose upward like arms raised in supplication and the snow tumbled down the tree in a fine spray which suggested a cascade and hence the picture "A Snowy Cascade". As the snow fell, the top of the tree, released from the weight, straightened up and, there, sharply outlined against that winter-sky, was the shape of the



JUST A FEW SUGGESTIONS

Cross. What a sermon! A moment ago this tree (man) was held down by heavy snow (human frailties), unable to lift its weighted branches; the next instant, through power properly applied (spiritual awakening) it sprang into life and announced its freedom by displaying the sign of the Cross at its very top. And then there are those who see nothing to photograph in winter!

As if to reflect the happiness of the released spruce tree, the clouds begin to break and the snow ceases to fall. A short slide and another cut through the woods brings us again to the shore. There is something very impressive and rather awe-inspiring about Lake Winnepesaukee in winter. The long reaches of the frozen white expanse are lifeless and cold. Yet, there is a fascination about skiing for miles across this waste of ice and snow. Moreover, it is difficult to realise that only a very few months ago we were out here in our motor-boat and that it was so warm that we dove over the side to cool off. Fishing through the ice is a popular sport and in "Fishing-Camp on Lake Winnepesaukee" we have tried to combine the expanse of frozen lake with a glimpse of one of the small houses which is placed over a likely spot and a hole chopped in the ice through which to fish. These fishing-camps are usually heated and afford the fisherman a comfortable place to sit while waiting for the expected bite.

In contrast to the "frozen expanse" is a picture which, perhaps, does not belong to this collection of winter-photographs, although I assure the reader that the day I made this exposure it was far from mild. "When the Ice Breaks Up" illustrates what happens to the ice before it finally disappears in the spring. When there is a stiff northwest breeze and there is enough open water to allow waves to be formed, it is but a comparatively short time until the tons of ice in the lake are gone. The grinding and crunching of this mass of ice, as it is lifted up and jammed ashore by the waves, is a sight that the camerist cannot soon forget. It is likewise an interesting problem to photograph, physically and technically speaking. It has its element of danger, hence the physical element involved; and it is motion, snow, ice, water and poor lighting, so far as the technical problem is concerned. However, it is well worth the attempt, especially as it is not always possible to get this combination.

To return from our slight digression. We are out on the frozen, white expanse of Lake Winnepesaukee. We recorded that the clouds were breaking; now they have broken and there is beautiful, mellow sunlight coming from the west.

We get back to shore and climb a steep bank. Upon reaching the top of it we turn around and "In the Shadows of the Pines" try to record what we saw. To be sure, the tree-trunks are a trifle dark; but, then, we virtually pointed our camera directly at the sun and this often produces a silhouette-effect. However, it is good practice. Our next subject, "When the Shadows Lengthen" was a little better so far as black tree-trunks are concerned. There is no winter-subject that is more attractive than the play of light and shadow across snow and among trees. Moreover, it is not beyond the average camerist to obtain many attractive pictures of this type wherever he may be in winter. As we return to the house we look for a final subject and decide to make "Across the Campus". Here we tried to keep the sun behind the large elm tree in the foreground and thus obtain a glimpse of the distant Belknap Mountains with the snow-clouds hovering over them.

In the group "Just a Few Suggestions" we have tried to hint at the three types of winter-subjects which will be of interest to the average camerist. We have views in the woods, street-scenes after a snowstorm and winter-sports. To be sure, this group is not exhaustive nor does any other part of this article pretend to be so. However, I hope that the pictures we have included will serve to encourage the reader to "go and do likewise". A careful study of the data, which will be found in the department "Our Illustrations", will be of service in helping to make a success of similar subjects elsewhere in New England.

The reader who has followed me to this point may settle down in his chair with a sigh of relief that I and not he spent several hours, if not days, in gathering together these few pictures. For his own sake I hope that instead of settling down in his chair he will sit up, and perhaps even stand up, with an enthusiastic determination to go out into the country for a week-end or a few days' photographic winter-vacation. If he will get the right clothing outfit and skis or snow-shoes, take along a camera that he can carry on a belt or sling over his shoulder, he is "in" for one of the best times he ever had. I have known the Broadway and Fifth Avenue of many towns and cities in this country and in Europe; I have tasted of the so-called delights of society and I have been one of the thousands who hardly know whether it is summer or winter in their shut-in apartments. Let me say, quietly and thoughtfully, that I never knew how artificial, how unsatisfying and how disappointing much of our so-called civilisation really is until I had frequent opportunities to stand alone out on the



FISHING-CAMP ON LAKE WINNEPESAUKEE

A. H. BEARDSLEY

snow-covered ice-waste of Lake Winnebaukee and deliberately compare what I saw and experienced with the years I had considered filled with the best in city-life. Somehow, out there, in that great white silence, across those purple mountains and down from the very sky itself came the conviction that I had been cheated of some of the things which never tarnish nor grow old—the splendid, satisfying and powerful realities of God in nature. Through my camera, and the beauty it taught me to understand and to love, I have heard the “still small voice” and it rings true. So wonderful and so comforting is its message that I cannot remain silent. When I hear it said that there is nothing to photograph in winter, my heart goes out to that man or woman who is so lacking in attunement with the broadcasting of the Infinite.

The camera may be a mechanical contrivance, the person who uses it may know little of art; and photography, in general, may be little more than a chemical experiment, as some would have us believe; but when the camera, in winter or in summer, leads a man or a woman to an understanding of all that is beautiful in nature and in humanity then, I say, it has attained a position second to none among the factors which contribute to the intellectual and spiritual growth of mankind. If these observations are impractical, visionary and fail to convince the reader, I am at fault. Perhaps I have missed the point technically and pictorially as well. Yet, the snow-covered hills, the delicate artistry of the frozen reed, the wind-carved drift, the beauty in the frost-covered window-pane and the gently falling snow tell me that I have spoken the truth.

Cogitations of a Photographic Philistine

DR. GEORGE E. BLACKHAM



R. OLIVER WENDELL HOLMES, a native of cultured Boston, noted as a skilled physician, a professor and lecturer at Harvard College, and well known to every educated person as the author of “The Autocrat of the Breakfast Table,” in one of his longer poems describes the Philistines as

“A stubborn race, that spurning foreign law,
Was much belabored by an ass’s jaw.”

Some years ago it was the custom to speak of those who did not accept the dicta of the ultra-

artistic in art or literature as “Philistines”. And so I suppose that the writer by not subscribing to the dicta of the pictorialists and by steadfastly refusing to admire or trying to imitate their fuzzy monstrosities—that only too often are fit subjects for worship without breaking the Decalog, for they are not “the likeness of anything in the heavens above, or the earth beneath, or the waters under the earth”—lays himself open to censure.

Having thus confessed judgment in advance, as it were, I will offer in mitigation the facts that I am a rather amiable old gentleman with

an experience as a practical, amateur-photographer extending back for well-nigh sixty years. In all that time, photography has been, and still is, my pet hobby. I have focused a very wide variety of subjects from bacteria to airplanes, from our backyard to Niagara Falls and with a great variety of cameras and lenses from the simple box with a single-meniscus lens to a reflecting-camera with modern anastigmat lens. I have exposed all sorts of plates and films from the gelatino-albumen plates of good old John Carbutt, of blessed memory, to the late high-speed iso, ortho, panchromatic color-sensitive plates and films. With all of this experience I have accumulated some notions not exactly in accord with those of the so-called advanced school of photographers who, within a comparatively few years, have elbowed their nebulous way to the front and seem at the present time to be sitting in the seats of the mighty and dominating the magazines, exhibitions and salons. I believe more firmly than ever that a photograph ought to be sufficiently well defined so that the beholder may guess correctly, in let us say three guesses, what manner of thing the original was; and that the best results are to be obtained with lenses corrected as fully as possible rather than with lenses purposely deformed, like the hero of Victor Hugo's "L'Homme Qui Rit".

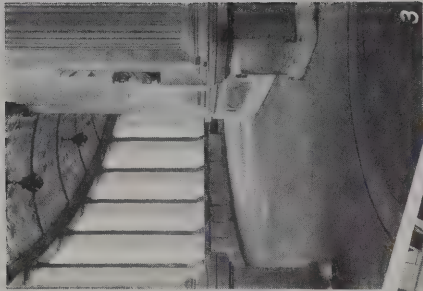
I like, when the long, chill evenings come, to don slippers and smoking-jacket and sit in my easy chair in front of an open fire with a mild cigar and a copy of PHOTO-ERA MAGAZINE, and invite my soul. Rarely do I fail to get valuable instruction as well as pleasure. After learning all I can, I like to turn to the humorous department "Our Contributing Critics" and learn that "the picture criticised this month is a very nice picture . . . ; but if it had only been made from a different point of view, with a longer or shorter focus lens and a longer or shorter exposure and printed on different paper"—in short, if it were a different picture altogether—"it would be greatly improved." All this makes and keeps me good-natured till I turn to the prize pictures in the competitions, and then the old Adam in me is apt to rise up. For instance on page 209 of the number for October 1923 is a halftone labeled "A Yorkshire Lane, First Prize, Landscapes with Figures." On the extreme right, two apparently prehistoric quadrupeds are advancing into the scene. They look something like modern horses; but their forequarters are much higher than their hindquarters than is the case with the modern horse and their heads are too big for their bodies. They are advancing over a foreground of . . . what? Grass? No, not grass. Grass has structure,

detail, not this felt-like surface. If not grass, what then, snow? Well it looks more like snow after a bit of a thaw; but snow does not look dark gray unless it is very dirty. No, I hardly think it is snow. What then, felt? I give it up because I do not know what Yorkshire lanes are carpeted with and there is nothing in this picture to tell me. But this picture must be artistic because "it won the unanimous approval of the jury." Now, I am going to play "Contributing Critic." If Mr. Saunders had used a longer-focus lens so that he would have been farther away from the animals he would have missed that giraffe effect, if he had used a well-corrected lens and focused it properly the riddle of the foreground would not have been presented. In short, if he had tried to do what he evidently tried *not* to do, the result might not have been pictorial but it would have been a picture of something which would be recognised without a course at the School des Beaux Arts. But as it is, *it got the first prize*, and may be that is what counts.

"'Tis a mad world, my masters." Jazz, cubist paintings, pictorial(?) photographs, all symptoms of a temporary mental state, at least, it is to be hoped that it is temporary; music will some day cease to be epileptic, pictures whether produced by brush or lens will again resemble their subjects, the flapper will put on her garments and cease to flap and folks will look back upon these hectic days and wonder with Macbeth if "we have eaten of the insane root which makes men mad."

In the meantime, the camera is a great chum and PHOTO-ERA MAGAZINE is its prophet. I do not *have* to look at the prize-pictures and I can enjoy most of the contributed articles and the editorials, especially those signed A. H. B., notwithstanding the fact that the editors will probably throw this into the wastebasket or more likely seize it gingerly with the tongs and stuff it into the grate.

[Although we may not agree in full with Dr. Blackham's cogitations, yet, he voices a feeling which seems to be growing stronger every year. PHOTO-ERA MAGAZINE believes that the picture is "the thing" and not the camera, lens or plate with which it is made. If a certain type of equipment is improperly used and a picture is obtained which does not tell its story clearly and truthfully, then the blame rests squarely upon the maker. Beautiful pictures are made with soft-focus lenses, intelligently used; but, in unskilled hands, these lenses produce what are, indeed, fuzzy monstrosities. "Proper lenses in proper places" will do much to help pictorial photography win its way. EDITOR.]



OCTOBER PRIZE-WINNERS, WILLOUGHBY HISTORICAL NEW YORK AMATEUR PHOTOGRAPHIC CONTEST

1	Dr. J. B. Pardoe, First	2	V. L. Van Horn, Second	3	Geo. H. Miller, Third
4	Elliott H. Wendell, Fourth	5	R. J. Galvin, Fifth		

False Economies

W. H. GLEAVE



PHOTOGRAPHY is *not* an expensive hobby. Camera-users everywhere should never hesitate to say so. We all know the person who, after looking at a few photographs, says, "Yes, delightful, but it's a very expensive hobby, isn't it?" Never hesitate to contradict the statement. You are on safe ground. Among my circle of friends and relations there is not an individual who does not spend a great deal more on his hobby than I spend on mine.

Take the capital outlay. Your camera may be the best of its kind, having two lenses—a 4.5 anastigmat of the highest class and a telephoto. Your enlarging-lantern, without being exactly a de luxe affair, can be good enough for anybody. The other apparatus and accessories are scarcely worth naming. The whole outfit costs less than any decent motorcycle and about one-eighth of what any friend of mine has paid for his car, and yet they call my apparatus extravagant!

What about upkeep? I pay no annual insurance on my photographic outfit, buy no spare parts, no gas, oil, tires, etc. My darkroom cost a few dollars to fit up, whereas the cheapest garage among those of all my acquaintances cost not a penny less than \$300.

What about depreciation? With a first-class camera, given reasonable care, you are equipped for a lifetime. Wouldn't your motoring friends like to have that happy feeling? Then why hesitate to use a gross or two of plates every season? After all, the opportunities for photographic excursions—even including the annual holidays—are all too rare, and if you are to get value out of your apparatus you cannot afford to neglect any chance to obtain a few good negatives. When the opportunity offers, make all the exposures you can.

It is *false economy* to let any opportunity pass while you have a single plate left. If conditions are anything like right, fire away! Tell the man who carries home half his plates, unexposed, that he is the real waster. He has wasted something more precious than plates. Lost opportunities are irretrievable; sunshine is fleeting; the summer is short; time and tide wait for no man. These things cannot be purchased at the nearest photographic dealer's shop but you can buy plates.

I never yet met a photographer of eminence who does not act on the theory that the greater the number of exposures he makes, the more chances he has of having a good capture somewhere in his plateholders. Perhaps he does not

always talk in that vein by the Club-fire, but his behavior on photographic outings is the thing to observe. Never mind his talk! When the psychological moment arrives, expose your plates! A good subject is worth more than one plate. Don't let parsimony paralyse you. *Shoot while the shooting's good!*

Another false economy is the use of inferior material. Keep the end in view from the first. You want good results. You set out on a day's excursion, or a month's tour, with your stock of plates, prepared to sacrifice a great deal of ease if only you can carry home with you a sufficient number of satisfactory exposures. So far as you know, you have made certain of your results. The camera has been overhauled, the shutter tested, plateholders dusted and made safe—and off you set confident that, given the opportunity, your results are assured. But are they? There is one all-important matter you must take on trust—your plates! You do not *know*, you simply *trust* that the plates you are carrying, on which everything depends, are worth your faith in them. It is *false economy* to buy anything but the best. Take the plate that has never yet failed you and remember that the difference in price between the best and the cheapest is quite negligible in comparison with the cost of your holiday, your physical effort, and the comfortable feeling you carry about when using the article that has always justified your confidence.

I am certainly not going to name the plate you should use; but I should dearly like to say which you should not use. Anyhow, buy *fresh* material and do not be tempted to save a dollar or two on a gross of plates at the expense of your holiday, your temper and your vocabulary! Even if your money *is* returned because you can prove material to be defective, who can give you back your holiday, the rare opportunities, the golden sunshine? Buy a standard article and get it fresh. It is false economy to risk the results of an entire holiday by the use of material which may be suffering from senile decay. I respect age, but not in plates and papers!

The Club Photographer.



No artist ever began as a master; and it is often late in life that the deeper mysteries of art are revealed, even to the most gifted.

Robert Schumann.



WINTER-SHADOWS
R. J. MORROW



EDITORIAL



The Dreary Landscape

WITH the passing of the golden days of autumn comes a period of seasonal transition, when deciduous trees, denuded of their radiant foliage, stand stark and desolate in the landscape. The hillside, which only yesterday rejoiced in colorful raiment, is now bare and cheerless. The once lovely woods and fields are drab and faded, and the meadow-stream flows sadly on its way. The season's work is done, and nature is at rest. Yet the camerist who concludes that, at this stage, nature is entirely barren of pictorial interest, is greatly in error. He should learn that it is the absence of leafage which reveals new vistas of significance and beauty. If he will but take a stroll along some accustomed path, he may discover vistas of mountains, lakes and streams formerly hidden from view by the now dissipated or shriveled foliage of maple, beech or oak. He of the discerning eye will now find pictorial possibilities in a landscape that he was wont to consider cold and bare. Nor is the snowless winter-landscape devoid of potential beauty. With his artistic perception and creative skill, aided by sunshine, clouds and mist, the resourceful artist will be able to win pictures of beauty from a locality which other workers deem dead and hopeless.

Those Hirsute Remains

A CORRESPONDENT sends the Editor a portrait-photograph of himself made by a local professional of good standing. The head and face are well modeled and the portrait would pass for an admirable likeness. The sitter, however, complains that, although he has still some hair left on the top of his cranium—in other words, he has a rather high forehead—he is made to appear baldheaded and, consequently, he feels peeved. The Editor can sympathise with him, for he has fared similarly. The trouble seems to be that, in order to have a bust-portrait, the correspondent sat too near the camera. The farther he sits from the camera, the more of the top of his head is visible, provided that he sit on a line with the camera and his head be not covered. The head, in the photograph, will naturally be smaller, and so will the picture.

The alternative is a pose that calls for a lowering of the chin, which will afford a view of this sitter's hirsute remains. Or the camera can be raised, with the lens pointing downward; but then the perspective will not be pleasing. The features will appear foreshortened and the result may be open to criticism. A half-figure made with the camera slightly raised or provided with a long-focus lens, either expedient producing a more comprehensive view of the head, would seem to solve the problem. The rather small head of this half-figure can be subsequently enlarged and made to yield the result originally desired by the sitter.

Flashlight-Photography Excluded

THE business of photographing dinner-parties and other assemblages by flashlight has received a severe blow in Boston, recently. The manager of the Copley-Plaza Hotel, in that city, has declared that flashlight-photographs shall no longer be made in the large and magnificent banquet-hall of his hotel. He states that he has been forced to this decision on account of the serious damage done to the wood-work by the ignition of the flashpowder—the result, no doubt, of defective flashbags or carelessness of the flashlight-operators. This curtailing of an important and lucrative photographic activity will prove a hardship to the specialists who will thus be deprived of an accustomed source of revenue, and merely because of the carelessness of one of their number. It is sincerely hoped that this incident will serve as a warning to flashlight-photographers in other cities. Careless methods or inadequate apparatus should not be allowed to mar a specialised photographic activity which manifestly demands the exercise of skill, steadiness and vigilance, whether in the preparation and execution of a flashlight-picture in a large auditorium or banquet-hall, or simply in the home of the amateur-practitioner. There are now on the market flashlamps of supreme efficiency, safety and convenience. A certain well-known flash-compound is virtually free of danger in handling, so that a worker of even ordinary intelligence may make flashlight-photographs without fear of injuring himself or others.



ADVANCED COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Advanced Competition
Wolfeboro, New Hampshire, U.S.A.



Prizes

First Prize: Value \$10.00.
Second Prize: Value \$5.00.
Third Prize: Value \$3.00.

Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Prizes may be chosen by the winners, and will be awarded in photographic materials sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books. If preferred, the winner of a first prize may have a solid silver cup, of artistic design, suitably engraved.

Prints may be regarded as ineligible for a competition if any of the following rules are not fully complied with by the contestant.



Rules

1. This competition is free and open to photographers of ability and in good standing—amateur or professional.

2. Not more than two subjects may be entered, but they must represent, throughout, the personal, unaided work of competitors. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered into competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

3. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail. All prints should be mounted on stiff boards. A narrow margin is permissible.

4. Each print must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer, and printing-process. Enclose return-postage in this letter. Data-blanks sent at request.

5. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he shall have received official recognition.

6. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data. Criticism at request.

7. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other. Large packages may be sent by express, prepaid.

8. Competitors who have won three first prizes within a twelve-month become ineligible to compete for prizes in this competition for two years thereafter.

Awards—Advanced Competition

Architectural Subjects

Closed October 31, 1923

First Prize: Dr. J. B. Pardoe.
Second Prize: Dr. K. Koike.
Third Prize: Louis R. Murray.

Honorable Mention: Richard B. Chase; Francis L. Ditchburn; Chas. Ditchfield; H. L. Fairfield; G. W. French; J. Kirkland Hodges; C. von Nordheim; William D. Rawlings; K. R. Sipple; Samuel P. Ward; Elliott Hughes Wendell.



Subjects for Competition—1924

"Pictures by Artificial Light." Closes January 31.
"Miscellaneous." Closes February 29.
"Child-Studies." Closes March 31.
"Street-Scenes." Closes April 30.
"Bridges." Closes May 31.
"Marines." Closes June 30.
"Landscapes with Clouds." Closes July 31.
"Mountains and Hills." Closes August 31.
"Summer-Sports." Closes September 30.
"Architectural Subjects." Closes October 31.
"Domestic Pets." Closes November 30.
"Indoor-Genres." Closes December 31.

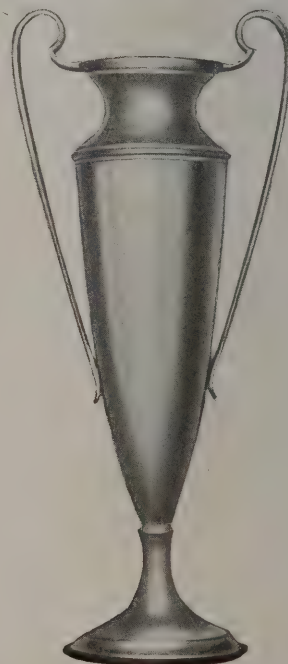


Photo-Era Prize-Cup



OLD FORT MARION
DR. J. B. PARDOE
FIRST PRIZE—ARCHITECTURAL SUBJECTS



BY THE WATER'S EDGE

DR. K. KOIKE

SECOND PRIZE—ARCHITECTURAL SUBJECTS

Advanced Workers' Competition

THOSE who have observed the activities of Dr. J. B. Pardoe, as a contributor to the pictorial pages of this magazine, must have been impressed by his skill, versatility and zeal. Most of all, the freshness of his motives pleases the PHOTO-ERA jury. He is not satisfied with the commonplace in the pictorial field. It is this element in his compositions that challenges recognition and—wins it. Hence, the originality of his architectural motive, page 35, yielded him the highest award—the new PHOTO-ERA silver cup.

Although Saint Augustine, Florida, has yielded to Palm Beach and other new winter-resorts, in popularity, the old Spanish town is not surpassed by any spot in the United States for the importance and quaintness of its numerous historical landmarks, foremost of which is old Fort Marion. I have passed several pleasant winters in Florida—in the eighties—and have a large album of photographs made, personally, of the remarkably beautiful Ocklawaha River, Palatka and Saint Augustine, although my view of the old fort is not nearly so impressive as Dr. Pardoe's.

Data: bright light; 4 x 5 Graflex; 7-inch Velostigmat; at stop F/6; Eastman film; pyro; enl. on P. M. C. No. 8.

Dr. K. Koike, in his picture of the wind-mill, page 36, has shown how charmingly an architectural subject may be treated—in a pleasing landscape setting. It should also be noted how conservatively and artistically he has managed the reflection of the structure. No; I cannot admit that even a small part of the attractive foreground can be spared. The composition seems perfect to me.

Data: Willowmoor Farm, Wash.; August, 3 P.M.; bright light; 3A Kodak; F/6.3 B. & L. Zeiss Tessar; at full opening; 1/50 second; Eastman roll-film; pyro; enl. with diffusing-screen.

Louis R. Murray has produced a novel and artistic *contre-jour* effect in treating the Parliamentary Buildings, Ottawa; but at what time of day, is not disclosed.

Data: August; cloudy; Vest-Pocket Kodak; at stop F/7.7; Eastman roll-film; M. Q.; enl. on P. M. C. Mat. WILFRED A. FRENCH.

Buckled Films

It has been found that, if properly stored, roll-films remain in good condition for a considerably longer period than that for which they are guaranteed by the makers. There is, remarks *The British Journal*, some



PARLIAMENT BUILDINGS, OTTAWA

LOUIS R. MURRAY

THIRD PRIZE—ARCHITECTURAL SUBJECTS

risk, if they have been kept in a dry atmosphere, of a shrinkage of the celluloid at the edges. This destroys the flatness of the surface during exposure, making it risky to use large apertures, and also rendering it difficult to obtain perfect contact when printing. The only thing to be done to ensure sharp negatives is to work with apertures not greater than $F/16$, and to get the negatives reasonably flat it is often sufficient to trim off as much of the buckled edge as the subject will allow. Where films have buckled through drying in methylated spirits, little can be done to restore their flatness. A printing-frame with very strong springs or, better still, screw-pressure, as used by process-workers, will do something in this respect; but, if possible, it is better to make the prints by means of a lens; that is to say, to put the film between two clear glasses and use an enlarging-lantern or daylight-enlarger.

Clean Lenses for Brilliant Negatives

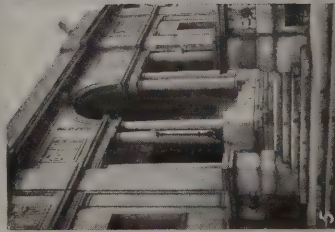
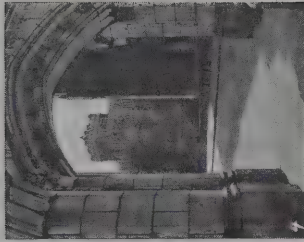
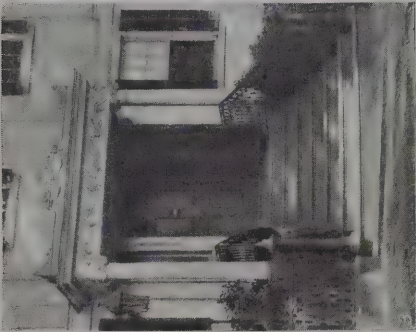
A PERSON who wears glasses knows that when they are kept clean, things appear clear and easily discernible but that when they are not cleaned occasionally things begin to appear dull and misty. This also applies to the lens in your camera, says a writer in *Kodakery*, and it is, of course, unreasonable to assume that the camera-lens can see things clearly if it is not clean. Carrying a Kodak for any length of time, open, with the bellows extended, on dusty streets or country-roads will soon be the means of accumulating a fine layer of dust on the lens.

You can examine the lens by removing the back of the camera, opening the shutter, when set for time exposure, and looking through the glasses with the camera held toward a window of bright light. In this way you can readily see if it has collected a film of dust or dirt. However, there is a caution which must be

observed, if the lens is to continue to be your faithful servant; spectacle lenses are not nearly so sensitive to scratches as are camera lenses and the camera lens, therefore, should not be wiped too often, and neither should it be wiped before any gritty particles of dirt which have collected are first dusted off with a camel's hair brush or with the folds of a cloth.

To clean the lens, an old linen handkerchief, which has been laundered numerous times and become softened through this process, will be found just the thing. Where there is a sort of mist on the lens it will do no harm to breathe gently on the surfaces and then wipe carefully with a rotary motion, having two folds of the handkerchief between your fingers and the glass. Silk, although a smooth fabric, is harder than linen and should therefore not be employed. Alcohol, weak acids or any kind of cleaning or polishing preparations should not be used on a photographic lens. The penalty for doing so may be a damaged lens which cannot make brilliant pictures until it has been repolished by the makers. Front-and-back combinations may be removed from double lenses for cleaning, but never attempt to remove the separate elements from combinations, since any misplacement or damage they might receive would impair the optical properties of the lens.

Box-camera lenses may be cleaned by inserting a matchstick covered with two or more thicknesses of a handkerchief through the largest diaphragm opening, when the shutter is opened, as for time exposures. The back surface may be cleaned, when there is no film in the camera, by reaching in from the back, but under no consideration should an effort be made to unscrew the lenses from box cameras. It is not necessary to clean your lens daily, but it is well to examine it once in a while to see whether it has become dirty or foggy. A carrying-case helps to a considerable degree to keep dust out of your camera.



- 1 Through the Archway
H. L. Fairfield
- 2 The Old Brewery
J. K. Hodges
- 3 Assembly House Doorway
Samuel P. Ward

SELECTED HONORABLE MENTION PICTURES—ARCHITECTURAL SUBJECTS

- 4 The College Archway
Elliott Hughes Wendell
- 5 The Façade
Francis L. Ditchburn
- 6 Blair Towers
C. von Nordheim
- 7 The Old Homestead
R. B. Chase
- 8 Gothic Stairway
Chas. Ditchfield
- 9 Palatial Portals
Wm. D. Rawlings



SUBJECT FOR NEXT COMPETITION

ADVANCED WORKERS



Advanced Competition—Miscellaneous Closes February 29, 1924

DURING 1923, interest in these competitions was shown by a gratifying increase in the number of pictures submitted by workers of unquestioned ability and standing as pictorialists. Moreover, new arrivals in the ranks of enthusiastic amateur photographers sent in pictures and won prizes and Honorable Mentions. We are glad of all this and feel that we have made some progress. However, we do not feel that we have attained that degree of perfection for which we are striving. We expect to do more in 1924. New Year's resolutions are good, especially if kept. We do not purpose to make any resolutions; but we shall strive to make this department one which has a dignity and a good-fellowship of its own. This cannot be produced artificially, simply by awarding prizes and Honorable Mentions. Money never yet bought the best things in life, and it never will. If good-fellowship, individual pleasure and photographic progress come from these competitions, it is because we are all working together for the love of it. Prizes and rewards can never take the place of that splendid enthusiasm which comes straight from the heart.

We begin the year 1924 with what one subscriber called "a pictorial free-for-all". He referred to our Miscellaneous Competition. In a sense, he is right; although at this season of the year, when "peace and good will toward men" is in the very air, we wish to assure our readers that there is absolutely nothing of an aggressive or warlike spirit in this "pictorial free-for-all". Our friend had in mind the freedom which a Miscellaneous Competition always gives to the worker. In short, whatever he considers to be a good picture is eligible to this competition.

It appears to be an Editor's unhappy lot to be unable to please all of his readers at one and the same time. If he plans and states in advance the subjects for competition, some workers think that this places undue limitations on the contestants. However, if the poor Editor should decide to make every competition "Miscellaneous", then, those who plan ahead for our competitions, according to the subject, would be heard from in no uncertain terms. Therefore, the Editor must needs make the attempt to preserve harmony by favoring first one side and then the other.

In one sense, this competition may be considered to be a sort of consolation competition. By that I mean that this one offers workers the opportunity to submit really meritorious pictures that were not suited to previous (special) competitions. It is a sort of pictorial safety-valve for those who—for one reason or another—did not win a prize or an Honorable Mention during the year. If for any reason the subjects listed in PHOTO-ERA MAGAZINE for competition failed to please him or if he was unable to meet the conditions imposed, the present competition gives the camerist *carte blanche*. There is no restriction of any kind, with regard to subject. Needless to say—whatever it may be—originality of subject, composition and technical excellence will weigh heavily with the jury.

The intelligent and well-equipped camerist need not

go far to obtain real pictures of permanent value to himself and practical interest to others. Although landscapes are always of artistic value and interest, it should not be inferred that home-portraiture, outdoor-and-indoor genre, still-life, marine, camp, architectural, nature, speed and other pictures are unwelcome. However, "record" photographs are not desired in this competition. Try to decide whether or not the photograph you intend to send is of more than personal or local interest. This particular point is for every camerist to remember in all his work for public exhibition, at camera-clubs or in the press. Let him bear in mind that there is a great world beyond his horizon that cares nothing for him unless he touches a sympathetic chord—something in common with what we can all comprehend and enjoy.

The Miscellaneous Competition offers an exceptional opportunity to the worker who is waiting for the psychological moment to enter the ranks of the "arrived" pictorial and technical photographers. There are many readers of PHOTO-ERA MAGAZINE who have profited by our efforts to make photography—artistically and technically—appeal to the man or woman who desires a mode of expression that meets, in great measure, the yearning for the highest and best in art and nature. We admit that we do aim high. Sometimes, we are reminded to "come back to earth"; nevertheless, we have noticed that many beginners have become first-prize winners in these competitions and that they have given our editorial efforts full credit for their own steady progress and final success. Now is the psychological moment for ambitious beginners who have won their spurs in the Beginners' Competitions to enter the larger field offered by the present competition.

Human nature is ever an interesting study. Often, it strives to attain freedom of action and thought, only to be nonplussed by the very freedom it has sought. As applied to these competitions, contestants sometimes write that for us to specify what the competitions shall be is a mistake, and that it has a tendency to nip photographic talent in the bud. Although it may be true, in certain cases, we are still unconvinced that our statement in advance of subjects for competition is not the best method to pursue, after all. This Miscellaneous Competition is an excellent opportunity for those who may have felt hampered by our restriction of subjects.

The matter of the best presentation is one that demands your best critical judgment as well as your best executive ability. A print may be faultless, technically, and yet fail to make an appeal to the emotions of the beholder. On the other hand, a print which in reality is faulty on the technical side, may be filled with poetry and mystery—gaining and holding the interest which the merely literal could never arouse for a moment. Above all, remember that your picture represents *you*, and that it will make its appeal in proportion to the time, thought and skill that you put into the making of it. In literary work, the student is advised to select subjects that interest him and of which he has direct knowledge. Unless he adheres to this excellent advice, he is very apt to write an article or story that fails to interest the reader because of its lack of person-



FLYING EGRET

H. T. MIDDLETON

EXAMPLE OF INTERPRETATION

ality and authority. Virtually the same advice applies to you ambitious workers. If a beautiful landscape appeals to you, and you portray it truthfully, the picture will arouse in the beholder the same delight that you experienced when you beheld the subject.

Technical knowledge of composition is invaluable as a means to express that which is beautiful, true and spiritual; but remember that of itself the technical is cold and lifeless. True art comes first from the heart and then from the mind. Your pictures may be perfect in workmanship; but if they fail to inspire, please or otherwise move the beholder, you have not succeeded in true, artistic photography. Emphasis is placed purposely on this point, because of the many who fail to realise its truth. Conversely, it does not follow that because you are not a professional photographer, you are incapable to produce winning pictures. Look to the inspiration of your effort. If it be strong, fine, true, beautiful and pure, you cannot fail. Such trivial technical mistakes as you may make are lost sight of in the appreciation of the appeal that you have tried to make with the knowledge and equipment at your disposal.

Indeed, we hope that all the pent-up pictorial emotions of many of our readers will find outlet in a true and beautiful expression of the photographer's love of nature, humanity and spirituality. This competition represents the freedom of thought and action that some of our readers have hoped to obtain. It will be interesting to study carefully their pictorial use of this greatly desired freedom. In photography, as in other lines of endeavor, we turn instinctively to those subjects that we love most whenever we have the opportunity to do so. Unconsciously, we reveal a bit of

our true character in so doing. Photographically, and otherwise, this is what we hope will make the present competition particularly desirable. The expression of individuality is one of the chief attractions of photography, and those workers who are sure of themselves and of their equipment should be able to enter this competition with assurance and pleasure.

The individual cannot hope to be a master of every branch of photography. He may become a specialist in portraiture and eventually attain fame; but he cannot be a master of portrait, marine, landscape and nature photography—that is, not as a rule. Now, if he sticks to his portraiture, another to his marines, and still another to landscapes, each will function efficiently in his special sphere and all together they will promote the growth and success of photography. By finding himself, the camerist will eliminate the deadwood of purposeless experimenting and will be enabled to focus his heart and mind on the attainment of the highest and best in the special field he knows to be his own. The work that a man or woman loves to do is very apt to be the work that he or she can do best.

Let us all work together enthusiastically during the coming year. For our part, we shall be glad to give a friendly, constructive criticism of any print submitted and to help each contestant to get the best out of photography, artistically and technically. Our arrangements for 1924 are such as to ensure better service in our departments, especially in our competitions. We hope that our readers will give us an opportunity to prove that we are with and for every sincere, progressive amateur or professional photographer. All we ask is that he be willing to do his best, *always*.

A. H. BEARDSLEY.



BEGINNERS' COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Beginners' Competition
Wolfeboro, New Hampshire, U.S.A.



Prizes

First Prize: Value \$3.00.

Second Prize: Value \$2.00.

Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Subject for each contest is "Miscellaneous".

Prizes, chosen by the winner, will be awarded in photo-materials, sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books.

Prints may be regarded as ineligible for a competition if any of the following rules are disregarded.



Rules

1. This competition is open only to beginners of not more than two years' practical camera-activity, and whose work submitted here is without any practical help from friend or professional expert. A signed statement to this effect should accompany the data.

2. Workers are eligible so long as they have not won a first prize in this competition. Winners of the first prize automatically drop out permanently, but may enter prints in the Advanced Class at any time.

3. Prints eligible are contact-prints and enlargements up to and including 8 x 10 inches.

4. Prints representing no more than two different subjects, for any one competition, and printed in any medium except blue-print, may be entered. They should be simply and tastefully mounted. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered in competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

5. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail.

6. Each print entered must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in this letter. Data-blanks sent at request. Criticism at request.

7. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he has received official recognition.

8. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data.

9. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other.

Awards—Beginners' Competition

Closed October 31, 1923

First Prize: John T. Cromer.

Second Prize: Stanton G. Long.

Honorable Mention: Lieut. Alfred E. McKenney.

Beginners' Competition

JOHN T. CROMER gets credit for beauty of subject, good spacing and arrangement. Unfortunately, he has not escaped the common error of disregarding a carelessly managed water-line, which mars his present picture. Perhaps, he is too conscientious and desires to present the exact result of his snapshot, without taking the liberty to trim the print in order to level the slanting water-line; although, in so doing, he would be obliged to sacrifice a portion of the pretty foreground and lessen the space at the left of the tree, situated high on the bank. Or is it possible that he may have thought that the jury might not—but perish the thought!

Data: made in Laurens County, S.C., late in June; 10 A.M.; good light; 2 C Kodak ($2\frac{7}{8} \times 4\frac{7}{8}$); F/7.7 Anastigmat; stop, F/16; 1/25 second; Vulcan Film; Metol-Hydro; print, Azo Carbon Hard.

"Beech-Shadows" is well spaced, but too contrasty in appearance. This is often the result of overdevelopment. The camerist was evidently captivated by the tree and the shadows it cast, and overlooked the brilliantly lighted parts of his picture which, being situated in the lower (right) section of the field of view, give a somewhat top-heavy appearance to the entire picture. The amount of exposure given (five seconds) would have been sufficient, had the camerist made use of a larger stop. Stop F/32 was unnecessarily small. Ordinarily, and under the conditions given in the data, one second at F/11 would have yielded a satisfactory result, assuming that the print had received the proper amount of exposure.

Data: September 23, 1923; bright light; camera with universal focus; stop, F/32; Eastman Non-Curling roll-film; Eastman Special Developer; 5 seconds; print, Azo; electric light.

WILFRED A. FRENCH.



To the Young Folks and Beginners

It goes without saying that no organization, religious, civic or social, can long exist unless the young folks are given an opportunity to join and support it. Ten years, without the addition of young members, would suffice to end many organizations which to-day appear to be flourishing. It is the law of the Infinite that the old must ever give place to the young so that the work of the world may go on in the hands of those who are physically and mentally fit. The art and science of photography is no exception. To get right down to facts, this Beginners' Competition is specifically planned to help and to encourage the young folks as well as older



A QUIET DAY AT THE LAKE

JOHN T. CROMER

FIRST PRIZE—BEGINNERS' COMPETITION

beginners. It is conducted to help them enjoy photography and to make a success of it. We welcome those boys and girls, young men and young women, who can meet our requirements as set down in the rules. There is no reason whatever that a high-school boy, who is qualified and eager to advance in photography, should not enter our Beginners' Competition. We would be delighted to have him do so and we would also welcome the young ladies as well. In this connection let me say that there are a number of excellent high-school camera-clubs, in various parts of the United States, which are doing very creditable work and deserve to be complimented. Hence, let me ask my readers to let it be known that this department welcomes contributions from properly qualified young folks.

All this leads me to become reminiscent, just for a moment. When I received my first camera, a No. 2 Brownie, I was simply carried away with it and photography. To this day I glance at my first pictures with mingled pride and sadness. I feel pride because, in the circumstances, I did very well; and, in fact, three of my first six pictures would have done credit to a more experienced worker. Sadness creeps in as the pictures recall associations of long ago and show that I neglected to make the most of my photographic opportunities. Had I availed myself of a competition such as this, I would have found an incentive to make progress photographically. As it was, the results I obtained gradually became worse until I seemed to be unable to make one good picture. Completely discouraged, I gave up photography and made no pictures for several months. I blamed the camera, the film, the developing—everything but myself. Then a friend of mine invited me to take a walk with him; and, while we were out, he made a number of pictures with a No. 3 Kodak which he carried. His method of working, the pains he took to find the right viewpoint, his attention to exposure, his care with regard to composition and his evident enjoyment, rekindled my enthusiasm and in a few days I made my second venture in photography. I tried to be very careful in making every exposure. The results

were a delight to me, and I learned that very important lesson, namely: to "play the game" thoroughly, honestly and whole-heartedly. From that day to this, I have obtained hundreds of successful pictures. To be sure, they may not all merit salon honors or have any great commercial value; but, to say the least, I am not ashamed to mount them in my album and to show them to my friends.

There are no specified subjects for these Beginners' Competitions. Each one leaves the contestant free to send in a good picture of any subject whatsoever. To be sure, it is to be hoped that more than ordinary care will be taken in the making or the selecting of pictures to send in to this competition. However, we do not expect to see the finished work of the advanced worker nor the superior technique of the salon exhibitor. Nevertheless, we do ask each contestant to do his best, from the pressing of the shutter-release to the mounting of the print. There are two reasons for this: first, he learns by doing and, second, there is an indescribable satisfaction in holding up a first-class print and knowing that it is *all* one's own work, from the selecting of the subject to the finished picture. Really, there are not many arts or sciences that offer such a splendid opportunity to bring out our latent artistic and intellectual abilities.

Perhaps some of the young folks who read these lines will be interested, yet hesitate to send in pictures because they are not made with some high-grade camera. Let me assure the young folks, and all beginners, that it is "the person behind the camera" and not the camera that makes good pictures. Virtually any standard type of camera on the market to-day will make a good picture if used for the work it is intended to do. Hence, if my reader owns a 2A Brownie, or other moderate-priced box-camera, he should not feel "outclassed" for one moment. His photographic opportunities are as great as any other beginner's and he should look forward with a relish to matching his work against that of other contestants in this and other competitions.

Let me end this little article with a true story. About



BEECH-SHADOWS

STANTON G. LONG

SECOND PRIZE—BEGINNERS' COMPETITION

a year ago a young man wrote me for advice with regard to making pictures. His funds were rather low and every cent that he could afford to spend on photography must be made to go as far as possible. I did my best to help him select a modest outfit. For a time, I heard nothing from him. Then, one day, a small package of prints arrived and a letter in which he asked for criticism. The pictures were of the usual "hit-or-miss" kind made by snapshooters, although one could see traces of an instinctive artistic ability. As sympathetically and gently as possible I pointed out the mistakes and praised the good points of these simple little snapshots. The prints were returned with the criticism, and another long silence followed. In fact, I was afraid that I had discouraged him. Not at all; for, a little later, he entered two pictures in our Beginners' Competition and one of these two pictures came very close to winning an Honorable Mention. From that time on, he entered every Beginners' Competition, winning several Honorable Mentions, two or three second prizes and, finally, the first prize which entitled him to enter the Advanced Competitions. He made it a point to get *all his prints* criticised every month, and in this way he profited and won success.

We have room for many young folks and beginners, and we are eager to help every one of them. However, if they do not send prints or write to us, how are we going to do it? We are ready *now* to do our part gladly; it costs the readers so very little in time and effort.

Our advice and criticism is absolutely free of charge, and, what is more, we try to make it sympathetic, friendly and just as though we were talking it over together at home.

A. H. BEARDSLEY.

Contre-jour Views

IN the photographic text-books the beginner is generally advised to make pictures only when the sun is directly behind him, or at least when it is somewhat to one side, because in this case it is easier to judge the time of exposure and also because of the many failures in making *contre-jour* exposures owing to spots of sunlight, etc., that may be avoided. The truth is that almost any *contre-jour* view may be made successfully by observing a single precaution: the lens must never be exposed to the direct rays of the sun, but must always be shaded. That is much easier said than done; but it can generally be accomplished even with the sun nearly directly in face, by getting into the shadow of a tree or even of a person standing near. In difficult cases, when the sun is directly above the subject, the lens can be shaded by the hand or the slide of the plate-holder; but in doing this care must be taken that the hand does not come within the field of view of the camera. We would further remark that in *contre-jour* effects sufficient exposure should be given, because the dark side of objects is toward the camera.

Camera, Lucerne, Switzerland.



THE CRUCIBLE

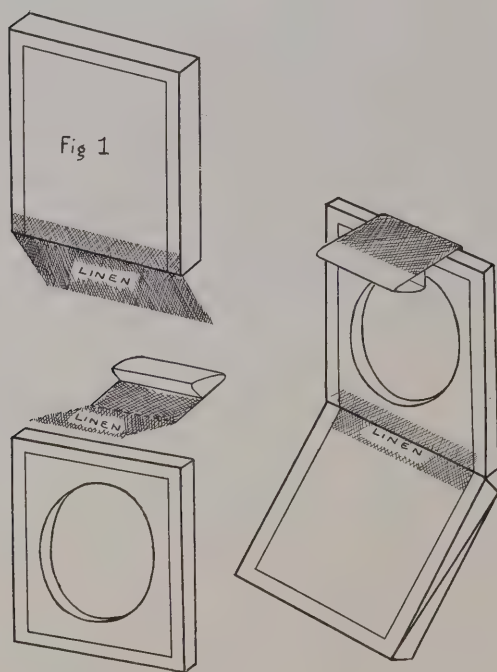
A MONTHLY DIGEST OF PHOTO-TECHNICAL FACTS

Edited by A. H. BEARDSLEY



Filter Appliance for Enlarging-Lenses

THE drawing, with a little explanation, will give a clear idea of this device, which is intended for use on the enlarging-lens and especially adapted for attachment to abbreviated lens-flanges. Besides, it possesses the very desirable and happy qualities of always being at hand, ready for instant use. Figure 1 is the filter, and in the present case consists of a stained glass-plate film and a clear glass for protection, the two being bound together with tape, similar to a lantern-slide.



One of these filters, suitable for enlarging-purposes, can be made quite easily if desired. The lower edge really needs no binding, as the hinge piece serves the same purpose.

The other section (Fig. 2) is made of a piece of cardboard which corresponds in thickness with the projecting portion of the lens-flange, so as to be flush with the front of the latter and permit the filter-glass to close flat against the card. We are considering, of course, the type of flange somewhere about one-eighth of an inch deep. The exact thickness can be arrived at by using two suitable cards, if necessary, and pasting these together under pressure. With a little care the circular opening can be cut successfully as follows: Adjust the lens-mount upon the card and draw a line with a sharp pencil around the edge. Keeping within the line at least $1/16$ of an inch, cut out roughly the central portion

of the circle. Next glue a piece of sandpaper, fairly coarse but not gritty, to a round stick. This last for best results should not be too small in diameter. The curve of the sandpaper should conform as nearly as possible to the radius of the circle wanted. With this, employing a rotary action, the cardboard can be worked to a perfectly true circle. When nearing the line, test the cardboard on the lens at intervals. The sandpaper gives the inner edge a slightly rough surface, affording sufficient "cling" like the velvet in a lens-cap, and the cardboard will hold securely if fitted to the flange. The grinding-process is responsible for a burr on either side of the card, and as the work proceeds this can be neatly trimmed with a sharp knife, the card being supported for the operation on the wood-portion of the stick. This card can also be bound with the tape which will protect the edges from wear.

The two parts are finally hinged at the lower edge by gluing on a strip of stout linen—book-binders' linen being very suitable. The catch at the top is self-explanatory. A strip of tin is bent at one end in the manner shown and the other end extends just to the rear edge of the cardboard. Linen is glued to both sides of the tin, the free end making a double thickness. This last is carried over and glued to the back of the card, the hinge being formed at the edge. If the smooth surface of the tin is roughened or abraded with the edge of a three-cornered file the glue will hold much more permanently.

C. A. HARRIS.

Toning Printing-Out Papers Without Gold

LEAD-SALTS form the most important ingredient in all toning-and-fixing baths and "self-toning" papers. The toning-effect of such baths is based upon the fact that the hypo changes the lead-salt into hyposulphite of lead, which in turn is separated into lead sulphuret and sulphuric acid. The latter acts on the hypo in presence of silver-salts by forming sulphuret of silver. The sulphuret of lead is deposited, like the silver-sulphuret, more on the shadows than on the half-tones. As lead-sulphuret is characterised by an intense black color, both the strength and the color of the print are favorably affected. The general tone inclines decidedly to blue-violet and blue-black; but the durability of the print so toned is not of the best owing to the complex nature of the substance of the picture. Lead-salts are generally used in the form of toning-and-fixing baths. These work quite differently when fresh from what they do after repeated use. In a new bath the sulphurating action is exclusively through the lead-hyposulphite which, in presence of the silver-print, deposits lead sulphuret. In the frequently-used bath, hyposulphite of silver is also present, which produces a yellow appearance. In order to get permanent prints, therefore, fresh baths must be used and not much-used ones. In its simplest form the lead toning-bath is composed of 50 parts of a 25 per cent. solution of hyposulphite of soda and 50 parts of a 10 per cent. solution of lead-nitrate. These stock-solutions are kept separate and only mixed in the quantity required at the time. The fresh, clear

solution must be used immediately after mixing; for, in a short time, a black sulphuret of lead begins to be deposited on the bottom of the tray, and quickly weakens the bath. This should be used only so long as it tones regularly. After toning it is well to place the print in a 10 per cent. fixing-bath to prevent any silver-thiosulphite from remaining. It is a good plan first to put a trial print in the bath in order to give it the necessary acid condition; subsequent prints will then be toned in a uniformly agreeable shade.

Camera, Lucerne, Switzerland.

Color-Screens for Hand-Cameras

A FEW years ago the use of any form of ray-filter for instantaneous exposures, except upon very open subjects, was regarded as almost an impossibility; but, continues *The British Journal*, with the improvements in the color-sensitizing of plates, the general use of large-aperture lenses and the introduction of filters of high efficiency in relation to the increase of exposure needed, there is no reason for the advanced worker to tolerate blank skies or false renderings of foliage. The ordinary Kodak user gets a large average of good negatives with a lens working at F/8, or smaller, upon a moderately rapid film, so that with similar exposures and a very rapid panchromatic plate equally good results, but with correct rendering, should be obtained with an aperture of F/4.5, and, say, a 3-times screen. As a rule the filter-user is too greedy and wants to use a screen which errs on the side of over-correction, the result often giving a blue sky as nearly a black one, and a light green tree as nearly white. It is as well to make a few trials with gelatine-filters between the lenses before going to the expense of properly cemented ones.

Extemporising Color-Screens for Orthochromatic Photography

If a plate is fixed out and washed, without being exposed, we get a piece of glass coated evenly with clean gelatine, which can be used for a variety of purposes. Ordinary red ink will stain this gelatine an orange-color; and if, after staining, the film is washed for a minute or two in plain water to make sure that there is not an excess of color in it, and is then dried away from dust, a very fair color-screen for orthochromatic work can be extemporised.

A screen made in this way will not correct with a minimum increase in the exposure, as a properly made light-filter will do; but when the latter is not to be had there is no reason why such a five- or ten-times light-filter should not be used. This will be found to give a very marked improvement in the color-rendering with any of the standard orthochromatic plates, self-screen or otherwise. If the photographer should have by him some Aurantia dye, such as is sold for the purpose of desensitising Autochrome plates, a solution of this can be used in the place of the red ink, and will give the same color-correction, and will involve less exposure of the plate.

In the case of such a screen as this, it may not be known that if it is placed near the diaphragm of the lens, it is very easy to alter the extent to which it corrects, at least as far as reducing the correction is concerned, by cutting away a little of the dyed gelatine in the center of the screen so as to leave that part clear glass. A very small spot so cleared has a marked effect. As the screen is placed close to the diaphragm itself, its effect is exercised over the whole of the picture and not merely the central portion.

Another method by which a similar result can be got is to make a flat trough, or cell, of two pieces of glass, separated by a space of about an eighth of an inch or less. Wood can be used to separate them, and for a temporary water-tight joint rubber-solution will serve, the glasses being held together by a couple of spring clips. The space between them is then filled with some yellow solution. Dilute solution of potassium bichromate, which is of an orange-color, is one that can be employed in this way; but it is an improvement to add ammonia until the orange-color has changed to a clear yellow.

Such screens as these are not intended to take the place of the properly worked out article; but the knowledge that perfectly efficient makeshifts can be arranged on these simple lines may enable the photographer who is situated for the time being far from any source of supply to undertake work which otherwise he would find to be impossible.

R. L. SMITH in *The Amateur Photographer*.

Amidol-Metol Developer

DR. NAMIAS speaks highly of a combination of amidol and metol in *Progresso Fotografico*. Amidol is certainly considered as one of our best developers for bromide paper; especially advantageous is the omission of the alkali in this connection, which very easily affects the gelatine on the paper. The amidol, however, requires the preparation of the solution just before using, which is inconvenient for amateurs. By combining it with metol, however, we get a developer that will keep sufficiently long even in half-filled bottles. The combination is as follows:

Amidol.....	5 parts
Metol.....	1 part
Water.....	1000 parts
Sodium sulphite (crystals).....	50 "
Potassium bromide.....	2 "

This developer is equally good for negatives.

It is recalled in this connection, that boric acid is an excellent retarder: from 5 to 10 parts to 100 parts of developer being used for restraining overexposure, both of plates and paper-prints.

The "Agfa" Color-Plates

Now that the difficulties in the manufacture of the Agfa color-plates have been overcome successfully, they are being offered to photographers in improved form. The former inclination to a general greenish tone and green spots and points, has been eliminated by making the color-screen insoluble in water. The sensitiveness also has been increased, so that only from sixty to eighty times the normal exposure for ordinary white-and-black plates is required. Moreover, the brilliance of the picture has been increased and a better lighting of the colors obtained. It is also claimed that these plates give excellent results with flashlight, especially, because of correct timing of the exposure; the consumption of powder is small. For example, for a portrait or still-life subject at two meters' distance with a lens-opening of F/4.5, twenty-five grams of powder is sufficient. The use of a yellow filter in this case is not absolutely necessary.

Photographische Rundschau.



Did you know that—

It is best when in doubt to turn the film to the next number because it is better to have one blank than one double, which means losing two pictures?



OUR CONTRIBUTING CRITICS



LAKE AVOCA

VICTOR SCHEEN

YOUR CRITICISM IS INVITED

Whoever sends the best criticism (not over 200 words) before the last day of the current month, will receive from us a three-month subscription to PHOTO-ERA MAGAZINE.

The winning criticism, in our opinion, is the first one printed below. Criticism should be helpful and courteous.

IN looking at a picture, first and general impressions are valuable. My first impression in looking at this picture was a struggle to separate the light background from the light figures in the middle distance.

This was probably produced by the excessively heavy dark masses at the right and left of the scene. Let's try an experiment and see what we find. Suppose that we take two cards and cover over the dark masses at the extremes of the picture. Even then we find that, in spite of the black of the chair of the lady at the left, her black hair and dark shoes, as well as the dark masses on the figures to the right—even then we feel a sense of relief, and the struggle to make things out is lessened.

Why? Because it seems a psychological law that in intense contrasts it is difficult to distinguish values within the contrasting masses. The center of interest in this picture is in a very high key. If such was the intention of the maker, he should have kept the whole picture in a high key. The heavy black masses at the side counteract this high key, and the very light background further weakens it.

At the risk of spoiling the printed picture, take a soft pencil and darken a little the background, at the same time laying cards on the right and left sides, cutting off the heavy, dark masses. You will then have a really delightful picture, for the general grouping is excellent.

E. L. C. MORSE.

MR. SCHMIDT pictures "The Afternoon-Tea" wonderfully well. There is an even distribution of light, clear details in the shadows and his subjects convey the proper facial expressions, except the lady with the spectacles, whose facial expression may be accepted as suitable; but it could have been improved had she looked towards the camera. Then her eyes could have been seen through the glasses. Better still, she should have been asked to remove them. The angle at which her face was turned, caused the glasses to show too prominently. If the ladies would not pose, it would be such a pleasure to see the real life and action. Here the ladies could be seen posing. The lady serving the tea rests her right arm carelessly on the arm-chair. Now that does not convey the action of her being busy serving the tea! Had she leaned over a little towards the table so that the cup in her left hand had passed the flowers and the vase, we would have been able to see both the vase and the cup; but as it is, we could not see either properly. I would have raised the camera a little, so as to get into the picture a little more of



AFTERNOON TEA

U. M. SCHMIDT

THE PICTURE CRITICISED THIS MONTH

the table's surface. The predominating color in this picture is white and, therefore, the Eastman N. C. Film was not sufficiently orthochromatic to record the proper values of color. However, even with this negative a better print could have been obtained. By that I mean that it should have been trimmed. Take off $\frac{3}{4}$ inch from the left and $\frac{1}{2}$ inch from the top, and see if you do not like it better. Finally, I believe Mr. Schmidt, that you included too much furniture in your picture. Pictures always look better if they exclude unnecessary objects. Try it again, my friend. Cut out the scenery on the sides and by no means let the ladies pose! Then you will have a good picture.

D. O. MACKO.

MR. SCHMIDT's picture strikes me as one of the best pictures that has appeared in this department for some time. Although it was made against the light, the exposure is such that the picture has enough detail in all the principal settings to show just what they are. The faces of all three women, and their dresses, are rendered in a pleasing manner. The background—although a house covered with clapboards—is not obtrusive. Personally, I should have been very well satisfied to obtain as pleasing a picture as Mr. Schmidt made of his subjects.

However, there are one or two things that might be mentioned as small faults. One is the fern and stand at the left side of the picture. They are too dark to fit in with the high key in which the remainder of the picture is made. Omit the fern and stand, and trim one-half inch from each side of the print, and the picture would suit me much better. One other small detail that bothers me is that the cup of tea, which the hostess is passing to her guest, is partly hidden behind the vase of flowers. Aside from these slight faults, the picture is one that makes a very pleasing record of an afternoon-tea.

A. L. OVERTON.

"AFTERNOON TEA" is delightfully well-done. The gradation of colour is in general very pleasing. The facial expressions—especially of the hostess and of the farther lady at the right—are very natural. It is too bad that spectacles are so glaring! If the lady with glasses had been induced to turn slightly as if speaking to her companion, this fault would have been obviated.

To improve the picture, I should cut off an inch from the left, and then retouch the remaining leaves. This trimming would also remove the window in the background, and the "close-up" of the siding. Also, the table would be moved from the centre where it now bisects the picture. A quarter of an inch might be also trimmed off the top to good effect.

If the camera had been placed a little to the left, it would move those disagreeable vertical lines—one black and one white—running up from the heads of the two ladies. But the wall itself, the window at the right, the bush, and the pillars are excellently rendered and subordinated to the "theme" of the picture.

One can almost feel the warmth of the lady's smile and hear the one about to receive the tea say "Thank You!"

R. E. PATERSON.

TECHNICALLY, this is a good print. Pictorially, it has several faults. The table, at which are seated the three at tea, is directly in the center of the picture. There is a line formed by the balcony-railing at the left near the tall-leaved plant running with some interruption, yet persistent to vision directly across, cutting the picture in two equal parts. Pillars, edge of house, chairs and tables, make too many straight lines. There is an ugly, black line running up directly from the shoulder of the young lady about to be served. Then the pose of the two extended arms is too stiff, and one tires at the thought of the hands being held up so long. There are three good subjects in a poor setting.

LOUIS R. MURRAY.



OUR ILLUSTRATIONS

WILFRED A. FRENCH



THIS month's frontispiece shows Mr. Harry Wills as a master in the portrayal of youthful pulchritude. As a technical achievement, it excels in solidity of construction, directness of illumination and veracity of modeling. In its realism, the portrait reveals strength, character and maturity of expression, which one does not usually find in the portrait of a young girl, as the present subject appears to be. There surely is nothing vague or obscure in the delineation of this head, and the effect upon the beholder is absolutely refreshing. The artist is a member of Eastman Kodak Company's staff of demonstrators, each of whom is a photographer of proved ability. The only data are Eastman Portrait Film and Vitava print.

Mr. Riculfi's story of Guadalupe and Mexico is exceedingly interesting and should attract American camerists to our neighboring republic. The illustrations, pages 5 to 9, are excellent photographic records and reveal the pictorial possibilities of a country filled with historical relics and quaint places.

The high-keyed portrait of "Ian," page 11, is captivating in its simplicity and innocence. Though data are lacking, it is safe to assert that pictures in this style of treatment are not so easy to make as they may appear.

Kenneth D. Smith's technical ability does not appear at its well-known best in "The Mountain Beyond," page 18. In respect to composition, however, this winter-landscape leaves little to be desired.

Data: February; forenoon; bright light; Revolving-Back Auto Graflex, $3\frac{1}{4} \times 4\frac{1}{4}$; 7-inch Protar; at stop F/8; 1/40 second; Graflex-film; pyro; tank-dev.; enl. on Cyko-Plat.

Mr. Beardsley's enthusiasm for the natural beauties of his state—Lake Winnepesaukee, in particular—is well founded. Whether viewed in summer or in winter, New Hampshire scenery appeals to the beholder in a manner which the camera cannot express. Yet the faithful will ever strive; the spell is unresisting. Given opportunities, the ardent pictorialist who visits this famous region never fails to leave it without having secured the basis of promising salon-pictures and reminders of an enjoyable and profitable camera-tour. Those who desire to experience these pleasures, will feel the urge by studying Mr. Beardsley's eminently successful efforts, "The Snow-King's Work", "When the Ice Breaks Up", "When the Shadows Lengthen", and "In the Shadow of the Pines," found on pages 20 to 25.

Data: Ansco V. P., $2\frac{1}{4} \times 3\frac{1}{4}$; $3\frac{1}{2}$ -inch Modico; Eastman N. C. film; Rytol; enl. on No. 9 P. M. C. Bromide for all. And F/11, December 9 A.M., snowing, 1/10 second; F/7.5, March 3 P.M., weak sunlight, 1/25 second; F/11, January 3.30 P.M., yellow sunlight, 1/25 second; F/11, January 3.35 P.M., yellow sunlight, 1/25 second, respectively.

Believing sincerely in the value of publicity and service, the enterprising photo-supply house of Willoughby, New York City, maintains a monthly print-competition, open to all amateurs of good standing. To illustrate the high standard of these contests, PHOTO-ERA publishes a group of the successful prints in the firm's "Historical" competition, page 30. Several

of the participants will be recognised by readers of this magazine. For additional data see page 51.

A typical winter-scene, from the camera of R. J. Morrow, is reproduced on page 32. The main pictorial interest is in the foreground and in the central part of the picture. The trees in the background have been slighted purposely. Even so, it could have been possible to so divide the focus as to retain the natural outlines of the trunks and branches. Despite the beautiful rendering of the delicate play of sunlight on the snow and the conspicuous path in the foreground, the eye cannot resist the temptation to wander upward and linger among the trees which crown the summit of the hill. This circumstance raises the question, "Why didn't the photographer concentrate his best efforts on this part of the picture, at the expense, if necessary, of the foreground?"

The group of Honorable Mention pictures, in the Architectural Competition, page 38, will merit inspection. Though many of our readers may desire to know what buildings are there represented, I am able to furnish the names of only a few of them, as the data were incomplete in that respect.

No. 2—made at Ann Arbor, Mich. No. 3—Assembly House Doorway, Salem, Mass. No. 6—made at Princeton, N.J. No. 8—made at Brooklyn, N.Y.

Example of Interpretation

THE competition for February is "Miscellaneous", and is likely to attract an unusually large number of contributors. It will include subjects of every possible character including those of which PHOTO-ERA has taken little or no notice, heretofore. Those who are interested have but to read Mr. Beardsley's editorial on the subject. Naturally, zoölogical subjects will be admitted. How good they must be in order to receive official recognition, Mr. Middleton's "Flying Egret", page 40, may be accepted as a specimen of thematic beauty and interest, and of technical excellence. Originality of subject and treatment will also be deemed desirable.

Data: 4 x 5 Revolving-Back Auto Graflex; $6\frac{1}{2} \times 8\frac{1}{2}$ B. & L. Tessar Ic, F/4.5; Super Speed Kodak Cut Film.

Our Contributing Critics

THE topic offered for the consideration of our fellow-reviewers, this month, is "Lake Avoca", by Victor Scheen, page 46. I wonder if any of them would be willing to suffer a suitably framed enlargement of this subject to occupy a prominent place in their home.

Data: Made at Anaconda, Montana; August, 2.40 P.M.; good light; Kodak Special; Verito lens; stop, F/8; 3-time color-screen; 1/25 second; Kodak Cut Film; pyro; tray-dev.

The data for the Advanced Competition, Architectural Subjects, and the Beginners' Competition, instead of appearing on this page, as in the past, will be found under their appropriate headings near the pictures, thus making it easier for the reader to connect the two.



ON THE GROUNDGLASS

WILFRED A. FRENCH



A Doubtful Exposure

THE data which accompany each reproduction mentioned in "Our Illustrations" department are read usually with such care, that any item which may lack plausibility gives rise to doubt and becomes the object of inquiry. For instance, the length of exposure (one-fifth second) given by Bertran F. Hawley to his delightful picture, "Water-lilies", which appeared in our November number, has caused several expert workers to question its accuracy; for they say that they do not see how a moving object, or even a fixed one, can be photographed successfully at such a low shutter-speed as one-fifth or even one-tenth of a second, with the camera held in the hand or against the body. They are interested to know how Mr. Hawley managed to control all vibrations so as to achieve a result without even the faintest trace of motion. Not only that; but the picture—apparently made from another canoe—shows the result of deliberate care and artistic judgment in composition. It is no ordinary snapshot, although I remember that Mr. W. H. Blacar had contrived a method of making successful snapshots in one-tenth second. With these thoughts in my mind, I wrote Mr. Hawley for information on the subject, and he very generously consented to explain his *modus operandi* for the benefit of a skeptical public. He writes:

"I am much pleased that you liked my picture, 'Waterlilies'. As to the exposure of one-fifth second. After I had thought out and planned the picture that was to be, I went to considerable trouble to set up my camera on tripod on the very rocky and not easily accessible shore of the pond. I very seldom make a picture with the camera held in the hand, even if a quick exposure were sufficient. I would sooner spend much time and effort to set up the tripod; then I am sure of a steady exposure. In this case, after I had arranged the camera, and set the shutter to 1/5, I left another young lady standing beside it to make the exposure. Then I joined my friend in the birch-canoe and paddled quietly through the lily-bed. When I reached the point previously designated by me, I quietly signaled 'All right!' and the young lady beside the camera pressed the shutter-lever. I hope that this will explain the one-fifth second exposure. Thanking you and others for the interest in my work, I remain

Sincerely yours

BERTRAN F. HAWLEY."

The Height of Optimism

BESIDES numerous requests usually unaccompanied by stamps for postage—from total strangers, for a copy of the magazine, PHOTO-ERA receives constantly requests for information on photographic topics which is difficult to supply. But the one received early in November, from a little town in a Western state, exceeds the limits of our knowledge. As an example of optimism, too, it is remarkable. It is as follows:

"Dear Sir. I am anxious to earn some money and was told a camera would do it. But I am green at it and don't know how to go about it. I am referred to

you. Please tell me what camera to buy, who will buy my pictures, and how much they pay. Send me a list of those who buy photos by return mail as I want to earn the money right of way."

For obvious reasons we withhold all names of the communication, the writer of which (a woman) appears to have honest intentions, but is not well informed.

Optical Aberration

HAVING made his purchase at the photo-counter, in Pinkham & Smith's Boylston Street store, the Editor turned to the optical department to be fitted with new glasses replacing the pair he broke a few days previously. "Yes", remarked Mr. MacDonald, the expert optometrist, as he deftly adjusted the glasses to the Editor's eyes and ears, "people are subjected to discomfort and, sometimes, embarrassment, when suddenly deprived of their eye-glasses." Adjusting the temples, he continued, "Now, here's a guest of the Adams House, on his way here, a few days ago, to have his glasses repaired. He had the empty frame on his nose. Seeing a large, automatic peanut-roaster, rocking, a few doors down the street, he stopped. Not seeing the proprietor about, he rapped on the machine with his cane, exclaiming, 'I'd like a bag of peanuts, please!' All the answer he got was the noise of the peanut-roaster tilting to and fro. Again he tapped on the busily working machine, but quite vigorously, this time, and shouted, 'Peanuts wanted, where's the boss!' Being really without glasses, he could not see distinctly, but stopped tapping when a lady approached from within the open store, to where he was standing, and politely said, 'I see you're interested in our home electric washing-machine for a small family. Can I sell you one?'"

In the Pen

AMONG the curiosities in word-construction—words and terms alleged to be foreign—nom de plume arrests attention. Whoever coined it, deserves credit, although it was not a Frenchman. The English form, pen-name, is welcome, for it is significant and useful. The dictionary should adopt it as a legitimate addition to the English language. Its application in the following incident will be appreciated.

"What is the name of that handsome prisoner?" asked the impressionable young woman.

"No. 2206, Miss," replied the guard.

"How funny! But, of course, that is not his real name."

"Oh, no, Miss, that's just his pen-name."

Supremely Flattering

MAUD—"Your photograph is perfectly lovely."

AGNES—"You think it's a good likeness?"

MAUD—"Not a particle like you. Better get a good supply of them, dear. You might not have such luck again if you sat a thousand times."—Exchange.



EVENTS OF THE MONTH

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication



An Interesting Visit to New York

A VISIT to the Metropolis is always profitable. The one made by the Editor, in November last, was of that character.

Beginning at East 9th Street, and moving northward, he visited the long-established store of George Murphy, Inc., where he found that the demand for carbon tissue was still vigorous, and that the name of the proprietor continued to exert its customary spell, for the place was filled with customers.

In East 13th Street, the visitor called on the Agfa firm and inspected its products. Manager George Barrows brought forth beautiful examples of the improved Color Plates (direct color-photography on glass) representing unusually difficult subjects; flash-light (Blitzlicht) compound, non-explosive and non-inflammable; the famous folding pocket-flashlamp, safe and dependable, for individual portraits, groups, interiors and large groups; developed roll-film and film-packs; negatives of ordinary and color-sensitive plates; developers (Metol, Glycin, Rodinol, etc.)—all Agfa specialties of supreme excellence and efficiency.

An hour was spent in the extensive establishment (several entire floors) of Harold M. Bennett, in West 23d Street. The Editor was profoundly impressed by the various, complete exhibits of photographic, kinematographic, optical, surgical, astronomical and ophthalmic apparatus and accessories of the finest possible European construction. To look through a high-power (20 x and 40 x) Zeiss binocular telescope is a memorable experience!

Sauntering, next, into Willoughby's great model photo-supply store, in 32d Street (nearly opposite the Pennsylvania Station), the visitor noted the comprehensive displays, and systematic arrangement, of professional and amateur goods; the exhibit of the regular monthly Willoughby print-competition; had a word or two with vice-president Thomas A. Riggles, and Mr. Willoughby, himself, and met several of the firm's well-known customers, such as Dr. Kilmer and Dr. Pardoe.

Forty-second Street, the great lateral artery of the city's business-system, boasts a large number of fine photo-shops, the chief of them, Herbert & Huesgen's, being the only one the Editor was able to visit. It is a well-ordered and busy place.

After luncheon, the afternoon was begun with a visit to the home of the American Raylo Process of Color Photography, in West 55th Street. Here the visitor witnessed several demonstrations of this remarkable process. The results attained with widely differing problems of color-combinations are truly astonishing and delightful. The advertising-pages of PHOTO-ERA describe the *modus operandi* quite clearly.

The ramble terminated with a visit to the Camera Club of New York, in 68th Street, near the entrance to Central Park. This is the camera-club *par excellence* of America. The most eminent workers of Greater New York are members, and there is scarcely a time when some distinguished pictorialist is not present. The welcoming member is the nearly ever-present, genial Floyd Vail, F. R. P. S. The walls of the spacious

and well-lighted exhibition-hall were adorned with a large collection of portraits from the professional camera of J. Furley Lewis, of London, England. The prints were remarkable for their æsthetic beauty, delightful individuality and technical perfection. Exhibitions of other master-photographers will be on view throughout the present season. In February, a full display of the work of John H. Garo, of Boston, U. S. A., will be on the walls.

Union Camera Club Class in Photography

THE UNION Camera Club, 48 Boylston Street, Boston, Mass., has conducted annually a class in photography for amateurs. The first meeting of this year's class disclosed a new standard of quality and interest. Additional chairs had to be carried into the Camera Club Exhibition Room to accommodate the twenty-two students. The instructor is Alton H. Blackinton, Official Photographer of the *Boston Herald* Rotogravure, Master Craftsman of the Society of Arts and Crafts, and well known in Camera Club circles.

The first meeting was a forecast of the course. There were diagrams, an exposition of the construction of the camera, and the story of the development of photography. Principles of lighting and exposure were interestingly illustrated with a group of prints. Sample prints and negatives attached to cards and labeled were passed around for inspection. Demonstrations one after another were drawn forth by the instructor from his magic black bag. Some of the implements and tricks of the trade were thus set forth. The class closed with a display of lantern-slides accompanied by an exposition of the principles involved in making them.

Interest never flagged, and members of the class were amazed to find that it had run almost an hour overtime. Mr. Blackinton has an unusual and stimulating lecture-technique which makes his subject graphic and interesting. Those beginners in photography who are in or near Boston should avail themselves of this opportunity.

The Photographic Trades Society

THERE is an organization in New York City which merits the consideration of photographic dealers and others interested in the industry. The Photographic Trades Society has been established, "To Promote the Welfare of the Photographic Industry and Fraternal Spirit of Its Members". Its officers are H. Herbert, president; H. Bennett, vice-president; W. Green, secretary, and F. Schmidt, treasurer—all men who are actively engaged in the photographic industry. It is obvious that there is strength and influence in numbers. The society will be glad to consider the application of any person who is sincerely interested in the present and future welfare of the photographic industry. Application blanks may be obtained from PHOTO-ERA MAGAZINE or from W. Green, secretary, 132 West 32d Street, New York City.

Pittsburgh Salon of Pictorial Photography

THE eleventh annual exhibition of the Pittsburgh Salon of Photography, under the auspices of the Photographic Section of the Academy of Science and Art, will be held in the Galleries of the Carnegie Institute, Pittsburgh, Pa., from March 1 to 31, inclusive, 1924. The aim of this Salon is to exhibit only that class of work in pictorial photography in which there is evidence of artistic feeling. All pictorial workers are invited to contribute to this exhibition, and the committee of selection will impartially consider every entry, regardless of whether it is from a member of the Salon or from an outside pictorialist. Not more than six pictures may be entered by any contributor, and mounts should be white or light-colored, and not over twenty-four by twenty-six inches in size. The last day for receiving prints will be February 4, 1924. Entry-forms may be obtained by addressing P. F. Squier, secretary, 237 Avenue B., Westinghouse Plan, East Pittsburgh, Pa.

The Industrial Photographer

THOSE of our readers who have been on our subscription-list for ten or more years—and there are many of them—will recall that PHOTO-ERA MAGAZINE first introduced certain photographic terms now in common use. Without enumerating these, we wish to call attention to our present efforts to do away with the term “commercial photographer” in favor of “industrial photographer”. Those whom we have approached in the matter are enthusiastically in favor of it and are planning to change from “commercial” to “industrial” without delay. It was with pleasure that we received a letter from Ed. Tangen, 1407 Pearl Street, Boulder, Colorado, and noted on the letterhead, in unmistakable print, “Industrial Photographer”. Mr. Tangen is progressive by the very testimony of his letterhead. There are “industrial chemists”, “industrial engineers”, “industrial specialists” and “industrial publishers”. Why should there not be “industrial photographers”?

A Booklet on Camera-Operation

“EXPERT CAMERA-OPERATION MADE EASY” is the title of a small 32-page booklet published by the Ansco Company, Binghamton, N. Y., which explains the fine points of photography so that the beginner can understand them. It is of special value to anyone who contemplates the choice of a new outfit, as the technical differences between cameras of different sizes, regardless of make, are very satisfactorily presented. Focal length, stops, speeds, depth of focus and many other matters, which are puzzling to the beginner, are covered in detail. There is a chapter of “Useful Pointers”, with which depth-of-focus tables for lenses of different focal lengths are included. This booklet is issued regularly with all Ansco Cameras of the folding type; but copies may be had from the Ansco Company at five cents each.

Pictorial Photographers of America

THE sixty-second meeting of the Pictorial Photographers of America was held at their home in the Art Center, 65 East 56th Street, New York City, on December 3. The meeting was preceded by the usual dinner. The speaker of the evening was Mr. Leo Lentelli of New York, a well-known sculptor, who spoke on photography from a sculptor's point of view.

Prize-Winners in Willoughby's Historical New York Photographic Contest

ON another page in this issue we publish a group of the pictures awarded prizes in Charles G. Willoughby's Historical New York Amateur Photographic Contest for October, 1923. This contest is the result of a desire on the part of Willoughby, Inc. to elevate the standard of amateur photography as well as to demonstrate the magnificence of New York by means of a pictorial review of its scenes of interest. A total of \$100 is divided each month among the prize-winners, and the contest will run during the months of October, November, December and January. The prize-pictures for October, as numbered in the group are: 1 “The Little Church Around the Corner”, by Dr. J. B. Pardoe; 2 “Botanical Gardens, Brooklyn”, by V. L. Van Horn; 3 “Hall of Fame Corridor”, by Geo. H. Miller; 4 “Madison Square Park”, by Elliott H. Wendell; 5 “Washington Statue, New York Sub-Treasury”, by R. J. Galvin. The prize-winning pictures were on exhibit in the windows of Willoughby's store during November, and at the close of the contest all the prize-pictures will be published in a souvenir booklet.

An Appropriate Calendar

A CALENDAR that reflects in an eminent degree the enterprise, taste and public spirit of the Geo. H. Ellis Co. (Inc.) has reached the Editor's desk. Printed on heavy, white card, 15 x 22 inches, and surrounded by a dull-blue decorative border, is a superb, nearly life-size portrait of Calvin Coolidge, President of the United States. The portrait is a triumph of the photo-engraver's art and represents the nation's chief executive in a nearly front view, and with an expression that is typical of his high moral character and keen mental vision. The photograph is copyrighted by Underwood & Underwood. Below is a calendar-pad, for the year nineteen-twenty-four, twelve inches long, each of the twelve sheets giving the calendar of each month flanked, right and left, by the preceding and the succeeding month.

By special arrangement with this magazine, Geo. H. Ellis Co. (Inc.), 272 Congress Street, Boston, Mass., will send a copy of this calendar, properly packed, to any of our subscribers on receipt of the required postage, viz., ten cents. As the supply is limited, it is assumed that those who are interested will lose no time to mail their requests.

Salon Honors to Newark Camera Club Members

MEMBERS of the Newark Camera Club of Newark, N. J., have been busy during 1923 entering their best pictures in the various salons held in this country and abroad. *The Ground-Glass*, official publication of the club, in its December number gives a list of the members whose pictures were accepted and hung at the different salons. L. F. Bucher led the list with a total of thirty-seven prints hung at ten exhibitions. Henry Hall came second, and then followed in order R. B. M. Taylor, Dr. J. B. Pardoe, W. J. Mosher, Jr., H. V. Schiern and P. J. Schweikart. These gentlemen entered a total of sixty-three prints in eleven salons, a good representation for any camera club. The editor of *The Ground-Glass* goes on to remark that: “We believe that there are several other of our members who ‘have the goods’ but lack the courage to send them to the salons. The above, therefore, should serve as an incentive in the right direction.”

Print Exhibition by the Appalachian Mountain Club

THE Appalachian Mountain Club, Boston, has a membership of about thirty-five hundred, and this number is steadily increasing. Naturally, many of the members use cameras on the club's outings, and it was to reveal the class of work that is being done by these amateur-photographers, that the executive committee decided to arrange a public, competitive exhibition of photographs produced by the members, whether the result of their aided or unaided efforts. This exhibition was held, December 3 to 31, in the auditorium of the club's new headquarters at No. 5 Joy Street, Boston. The show was very gratifying, not only as to the number of prints submitted and hung—about 500 by 54 exhibitors—but their high technical and artistic quality. The size of the prints corresponded to the popular, small hand-cameras used by the exhibiting members. There were also individual collections of enlargements 8 x 10 and upwards. The subjects consisted of views of natural scenery made on club-outings to various parts of New England and elsewhere, also on individual trips to European countries. Many pictures, too, were of geological features, camping-scenes, personal feats in mountain-climbing and other interesting experiences. Indeed, the variety of camera-motives was astonishingly great and eminently enjoyable and instructive.

As the membership of the club comprises men and women of education and culture who are, primarily, ardent nature-lovers, it was but natural that taste and beauty should distinguish the pictures by exhibiting members. As a matter of fact, the artistic excellence of many individual exhibits was equal to that shown by prominent members of the local camera-club of experienced workers. The collections of Dr. Larrabee and Mr. Bent, for instance, were conspicuous for beauty of subject, artistic treatment and technical merit. The exhibition was open to the public and created wide-spread interest.

The awards were as follows: First prize, Dr. Ralph C. Larrabee; second, Allen H. Bent; third, Walter C. O'Kane. Honorable Mention, Gladys G. Boyce; William F. Dawson; J. Haworth Eaton; William L. Gifford; Henry O. Glidden; Ernest O. Hiler; Walter J. Klein; Harold I. Orne; Arthur A. Osborne; Francis B. Parsons; Bremer W. Pond; James R. Randolph; E. F. Scheibe; W. J. Skinner; Franklin F. Spaulding; Robert A. Squire and James R. Viets.

The exhibition was in charge of Parker B. Field, Miss Clara M. Gale and Harold I. Orne. Wilfred A. French, Ph.D., editor of PHOTO-ERA MAGAZINE, was judge of awards.

AnSCO Company to Produce New Camera

WE learn from the AnSCO Company, Binghamton, N.Y., that it is planning to market a new AnSCO camera at an early date. It is said that the new camera represents the greatest advance in camera-construction in many years. Those of our readers who may be interested in a very finely-built camera, of a new type, should watch for the announcement of this new AnSCO in the February issue.

Too Strong

"THEN I'm to tell the firm," the bill collector said, "that you'll probably settle next week?"

"Well, I'd hardly put it just that way," hesitatingly answered the other. "'Probably' is a pretty strong word. Better make it 'possibly'."—*Chan-Farco Beacon.*

Active Participation in Winter-Sports

APROPOS of the suggestion expressed elsewhere in this issue, that our readers should use their cameras during the winter, we take pleasure to present a picture of a gentleman who thoroughly enjoys active participation in winter-sports. The picture is of interest for several reasons. In the first place it won Honorable Mention in our Winter-Sports Competition of 1923; second, it illustrates what may be done with a pocket-camera to obtain unusual pictures; third, although



AFTER THE "SPILL"

ALLEN H. ALBEE

made hurriedly, it carries the spirit of good-natured sport as expressed by the laughing boys, the lady with the camera and gentleman himself.

Just a word of explanation may be in order. The picture was made during the Wolfeboro Community Winter Carnival, February 22, 1923. The gentleman in the picture had renewed his youth to such an extent that he was having the time of his life. In addition to the program of winter-sports, there were many impromptu personal and group snowball engagements which were heartily enjoyed by all concerned. Owing to the agility of the gentleman in the picture, he had escaped most of this "ruthless" warfare, although he himself was responsible for considerable snow down other people's necks. At last, his time of reckoning

arrived. Several business acquaintances seized him and bore him down into the snow. At the psychological moment the stoutest man in Wolfeboro, who is as good-natured as he is large, happened along, became involved in the affray and landed squarely upon the gentleman in the picture, who virtually disappeared from sight. Those nearby immediately proceeded to bury their victim in the snow, trying to push as much of it as possible down his neck, so that he might appreciate how comfortable it would be when it began to melt; they already having had this experience at his hands. As the reader will note, the gentleman of the picture "came up smiling" and thereby proved himself a true sportsman. When men in the forties and fifties get out and romp like youngsters, forget business cares and play "boy" again with school chums of years ago, we believe that winter-sports are doing much to keep us all from growing old.

"Photo-Items" Published Once More

WE recently received from Herbert & Huesgen Co., 18 East 42d Street, New York, the October-November number of their house-organ, *Photo-Items*, a four-page magazine, published "now and then". It gives interesting descriptions of the imported photographic goods which this firm is featuring from month to month. This issue gives a list of the prize-winners in the firm's second 1923 photographic contest, which closed September 20. The awards were as follows: first prize, to Willis Alling; second, to Mrs. J. L. Peterson and third to Mrs. J. B. Bassett.

Fifth Annual Salon of Photography at Buffalo

THE Fifth Annual Salon of Photography under the auspices of the Buffalo Camera Club will be held in the Albright Art Gallery, Buffalo, N.Y., March 1 to 31, inclusive, 1924. The aim of the club is to exhibit only pictures of artistic merit and no preference will be given to work of the members of the club. Prints for the exhibition may be in any photographic medium and mounted on light-colored or white stock. All prints accepted will be hung under glass. The last day for receiving prints will be February 1, 1924. Entry-forms may be obtained from Lester F. Davis, Secretary, 463 Elmwood Avenue, Buffalo, N.Y.

Picture-Exhibit by Prof. Frank A. Waugh

DURING the month of December, 1923, Prof. Frank A. Waugh of Amherst, Mass., well known to the readers of PHOTO-ERA MAGAZINE through his contributions to its pages, had an exhibit of pictures of California Gardens, thirty-nine in all, at the Memorial Building of the Massachusetts Agricultural College, Amherst, Mass. The catalog shows that the pictures were made at various places in California, such as Los Angeles, Pasadena, Riverside and Hollywood. Eight of the pictures were made on the campus of the University of California, Southern Branch, at Los Angeles. Professor Waugh is an enthusiastic and very successful amateur photographer. He is an excellent example of the professional man who is getting the best out of photography.

Detroit Camera Club Pictorial Contest

A TOTAL of seventy-five prints entered by sixteen members of the Detroit Camera Club, Detroit, Michigan, in the Club's 1923 Pictorial Contest were hung in the Main Public Library Assembly Room during the

week of November 26, 1923. The judges for the contest were R. Roland, J. P. Wicker and G. Hance. The prize-winners and honorable mentions were awarded as follows: first cup to Fred Doudna; second cup to W. E. Taylor; honorable mention to Fred Doudna; third cup to E. Schaefer; honorable mention to F. Doudna; fourth cup to A. P. Wigle. Other honorable mentions were awarded to pictures by W. I. Cathcart, Logan O'Conner and Peter Petridis.

A New Department in the Making

WE are not going to make any extraordinary announcement or say very much just now with regard to a new department which will have to do with military photography. However, we can say that through the permission and co-operation of Secretary of War, John W. Weeks, and the Chiefs of the Signal Corps and Air Service, U. S. Army, PHOTO-ERA MAGAZINE will establish a department devoted to the work and progress of photography in the U. S. Army. There will be interesting items of news and technical information, supplemented, wherever possible, with carefully written and illustrated articles on the subject of photography as used by the U. S. Army in its activities of surveying, mapping and record-making.

The important part played by photography in the Great War and its importance in peace-time military activities, we believe, justify the creation of this new department, which will be of interest to all our readers. Those who are members of the Signal Corps, Air Service, or members of the Officers' or Enlisted Men's Reserve Corps of the United States are urged to contribute interesting items for the new department to make it grow and render good service to promote the interests of our country and of photography.

Communications through military channels may be addressed to Captain Alonzo H. Beardsley, Signal Corps, O. R. C., Publisher PHOTO-ERA MAGAZINE, Wolfeboro, New Hampshire.

A Point Well Made

IN the series of articles on "Kinematography for the Amateur" now running in PHOTO-ERA MAGAZINE, on page 296 in the December, 1923, issue Mr. McKay makes the statement, regarding the Vitalux Camera, that: "The gravest disadvantage of this camera is that certain imperfect or superfluous frames cannot be removed, so that the film must be 'edited' as it is being made." The Vitalux Company, in a courteous letter, makes the following comment on that particular paragraph: "It is not a disadvantage for owners of our camera to have to edit the pictures as they make them, because, in the first place, economy is the big feature in the mind of the photographer, and editing his pictures as he makes them creates the necessity of his working more carefully when making the pictures than when he is shooting a lot of film, and counting on editing it afterwards. This is a detail that our owners find as interesting as the actual shooting of the pictures." We think that the point of the Vitalux Cinema Company is well made, and we are glad to publish its views on the matter in order to prevent a possible misunderstanding.



CUSTOMER—"Do you make life-size enlargements from photographs?"

PHOTOGRAPHER—"Yes, sir; that's one of our very special lines."

CUSTOMER—"Well, do one of this for me. It's a snap I took of a whale."

Abel's Weekly.



THE PICTURE-MARKET



So many inquiries reach us from time to time asking for information as to where pictures may be sold that we have decided to publish a short list of places where photographs may be disposed of. This list is not complete in any respect, and we shall add from time to time the names of new firms who may appear in the market for photographs.

American Agriculturist, 315 Fourth Avenue, New York City. Wants prints of general agricultural interest; pays from 50c. to \$3 for clear prints, any size.

American Botanist, Joliet, Ill. Will buy illustrated articles on botanical subjects.

The American Boy, Detroit, Mich. Good prices paid for pictures of novel inventions and natural wonders, also of notable boys and unusual activities among boys. Prints 4 x 5 and larger preferred.

American Farming, 537 South Dearborn St., Chicago, Ill. Uses photographs interesting to farmers. Size should be 5 x 7 or larger. Prices from 50c. to \$2.

The American Magazine, 381 Fourth Avenue, New York City. Photographs of interesting people accompanied by short articles are desired.

American School Board Journal, 129 Michigan Street, Milwaukee, Wis. Uses pictures of educational subjects, new school-buildings, or anything of interest to the school-room. Pictures should be 3 1/4 x 4 1/4 or larger. Prices are from \$1 to \$4.

Bain News-Service, 80 Fifth Avenue, New York City. News-photographs, not smaller than 4 x 6 desired. Prices from \$1 up.

The Century Magazine, 353 Fourth Avenue, New York City. Pictures used are of prominent people, beautiful scenery, artistic photographs. Size immaterial.

The Country Gentleman, Independence Square, Philadelphia, Pa., uses good prints of agricultural subjects of all kinds. Prefers them 5 x 7, although good small prints will be accepted. Prices from \$1.50 to \$10.

Country Life in America, Garden City, N.Y. Pictures of anything unusual pertaining to country life, or well-known people in their country homes. Size 6 1/2 x 8 1/2 preferred. Prices from \$1 to \$10.

Forest and Stream, 9 East 40th Street, New York City. Pictures of hunting, camping, fishing, animals, natural history, etc., any size, as long as they will reproduce well. Price around \$1 for 4 x 5 print.

The House Beautiful, 41 Mt. Vernon Street, Boston, Mass., uses photographs of small houses and gardens, nothing smaller than 4 inches on base-line. Price from \$1 to \$5.

Illustrated Current Events, 902 Chapel Street, New Haven, Conn. Pictures of current events, wrecks, accidents, sports. Prints should be 3 x 5 1/2 or larger. Prices from \$2 to \$3.

National Geographic Magazine, Washington, D.C. Uses pictures of educational value, travel, strange customs, or domestic life in foreign countries. Size 4 x 5 or larger preferred.

Popular Mechanics, 200 East Ontario Street, Chicago, Ill. Pictures of anything unusual in the field of science, invention, mechanics or discovery. A brief descriptive article should accompany each print. Size not specified. Price \$2.50 to \$3.

Popular Science Monthly, 225 West 39th Street, New York City. Wants pictures with articles of new

inventions. Human figures in photograph add interest. Prefers prints 5 x 7 or larger. Prices from \$2 to \$3.

Sunset Magazine, 460 Fourth Avenue, San Francisco, Calif. Photographs of important current events on the Pacific Coast, size 4 x 5 or larger. Prices around \$2.



RECENT PHOTO-PATENTS



The following digest of patents is reported exclusively for PHOTO-ERA MAGAZINE from the Patent Law-Offices of Norman T. Whitaker of Washington, D.C., from whom copies of any of these patents may be obtained by sending twenty cents in stamps. The patents were issued during the month of November from the United States Patent Office, the last issues of which have been disclosed to the public.

Glen M. Dye has received patent, number 1,472,640, on Photo-Printing Mask. Mr. Dye is a resident of Minneapolis, Minn.

A Method of Hardening Photographic Films patent, number 1,472,048, has been issued to Jens H. Christensen of Holte, Denmark.

Patent number 1,473,008, the patent of a Camera-Lock for Preventing Double Exposure, is issued to William F. C. Devlin and Sidney W. Graham of Ottawa, Canada.

Patent, number 1,473,568, has been issued to Walter Lenger of Dessau, Germany, on a Process of Converting Silver-Prints into Color Prints.

Charles F. Speidel of Rochester, N.Y., has assigned his patent, number 1,473,798, a Stylus Attachment for Cameras, to Eastman Kodak Company.

Exposure-Identification Attachment for Cameras patent, number 1,473,902, has been issued to Clarence C. Charbeneau of Mount Clemens, Mich.

Patent, number 1,473,740, is the patent of a Photographic Printing Machine issued to Edward Sankey of Barrow-in-Furness, England.

Frank M. Faber of Canton, Ohio, has received patent, number 1,475,006, on a Photographic Camera.

Patent, number 1,474,596, on a Photographic Transfer Paper and Process for Making the Same has been issued to Frank W. Kent of Stretham Hill, London, England.



COMING EXHIBITIONS



JANUARY 4 to 31, 1924. Photographic Exhibition of the Photographic Section of the Portland Society of Art. L. D. M. Sweat Memorial Art Museum, Portland, Maine.

March 1 to 31, 1924. Eleventh Pittsburgh Salon. Galleries of the Carnegie Institute, Pittsburgh, Pa. Last day for receiving prints, February 4. Entry-forms from P. F. Squier, Sec., 237 Avenue B, Westinghouse Plan, East Pittsburgh, Pa.

March 1 to 31, 1924. Fifth Annual Salon of Photography, Buffalo Camera Club. Albright Art Gallery, Buffalo, N.Y. Last day for receiving prints, February 1. Entry-forms from Lester F. Davis, Sec., 463 Elmwood Avenue, Buffalo, N.Y.



BOOK-REVIEWS

Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices. Send for our list of approved books.

INDUSTRIAL PUBLISHING, The Foundation Principles, Functions, Methods and General Practice, edited and revised by Horace M. Swetland. 289 pages, Numerous Charts, Diagrams and an Index. Price, cloth, \$4.00. New York: New York Business Publishers Association, Inc., U. P. C. Book Company, Inc., Sole Selling Agents. 1923.

We are reviewing this book in our pages because there are many editors and publishers among our regular readers who will be glad to know that such a book as "Industrial Publishing" is obtainable. We have found it so helpful and practical and so inspiring that we shall adopt several of the excellent suggestions therein contained. Mr. Swetland is president of the United Publishers Corporation; chairman Educational Committee, New York Business Publishers Association, Inc., and chairman Educational Committee, Associated Business Papers, Inc. He is eminently qualified to write effectively and constructively because of his long association with industrial publishing from every angle. He deals with organization; editorial direction; producing editorial material; principles of writing for industrial papers; principles of typography; building circulation; advertising—a dominant factor in modern business; methods of selling advertising; advertising-service; management and finance; and industrial publishing—its place in modern business. Frankly, when we finished Mr. Swetland's book we rejoiced that the ethics of industrial publishing, as set forth in "Standards of Practice for Business Papers", were based on such fundamentally sound principles. There is always a tremendous satisfaction in trying to live up to high standards. Mr. Swetland emphasises the importance, to industry and to individuals, of the splendid powers for growth and prosperity which may be obtained through true service rendered by industrial publications. "Industrial Publishing" is well worth the time of the average reader, but it is positively necessary to the man or woman who is even remotely connected with the business-press of today.

BYPATHS OF COLOR-PHOTOGRAPHY by O. Reg. Edited and with an Introduction by William Gamble, F. O. S., F. R. P. S. 116 pages, frontispiece in color, forty-five diagrams and figures and index. Price, cloth, \$2.50. New York: E. P. Dutton & Company.

Interest in color-photography is still strong; and, if anything, on the increase. Amateur and professional photographers are eagerly looking forward to the day when it will be possible to make a color picture with the camera as successfully as with the present monochrome methods. Mr. O. Reg, the author of "By-paths of Color-Photography", is a practical photographer who has devoted many years of his life to the study of the subject. Inasmuch as he has been engaged in assisting others to work out color-problems, he has not obtained the deserved credit of publicity for his

ideas. These include numerous ingenious forms of color-cameras made and used by himself, which display a comprehensive knowledge of the subject. The opinions that he expresses in this book may, therefore, be relied upon as being practical.

The danger which besets experimenters in color-photography is that through lack of knowledge of what has been done before, they may be unconsciously led into bypaths which have already been well trodden by previous experimenters and proved to lead in no useful direction. This book will certainly prevent that, if it is carefully studied; and it will indicate some of the best ways of procedure, besides furnishing such material for thought as may guide the would-be inventor of color-cameras or color-processes toward some valuable discovery. Nothing is said about such processes as Autochrome, Paget, Dufay, Omnicolor, etc. These belong to a different category than the methods which the author has endeavored to describe. In this book the opportunity is given the reader to study very thoroughly one of the most important paths in three-color photography. The course chosen may prove to be only a bypath, indirectly leading to some epoch-making discovery, or it may widen out into a clear and direct way to successful three-color photography.

We believe that Mr. Reg has made a distinct contribution to a perplexing, although a very important and interesting branch of photography. He does not hesitate to speak his mind and to prove his point by actual, personally obtained data. Some of his statements will seem revolutionary, perhaps; but then, whatever he says will help to lead others to continue their efforts in the right direction. Some of the subjects treated are: The Dawn of the One-Exposure Camera; The Chromoscope; Real Inventions; Refraction; Prism Separation; Eccentric Projection; Double Reflections; Curved Surfaces; Bennetlo's System and Compensation; Additive and Subtractive Light Projection; Color Enigmas; Light Filters—Theoretical; Color-Sensitising; Correct Color-Reproduction; Camera Construction; Lantern-Slides in Color; Carbon Printing; Kinematography in Colors and Kino-Stereoscopy. We believe that this book fills a real need and should find a welcome among all workers in color-photography.

PRACTICAL AMATEUR PHOTOGRAPHY by William S. Davis. *The Useful Knowledge Books Series* edited by George S. Bryan. 245 pages, Illustrated by Numerous Full-Page Halftones and by Many Diagrams in the Text. Glossary, Bibliography and Index. Price, cloth, \$2.00. Boston: Little, Brown and Company. 1923.

It is with distinct pleasure that we call the attention of our readers to another contributor to PHOTO-ERA MAGAZINE who has written a book on photography. The name of William S. Davis is well known to those who have followed our competitions for a number of years. Moreover, his illustrated articles in our pages have been read with pleasure and profit by amateur and professional photographers in all parts of the world. That he is qualified to write a helpful book for the amateur photographer may be accepted without further question. The Editors of PHOTO-ERA MAGAZINE have had a long and very pleasant literary acquaintance with Mr. Davis. We have followed his steady progress with interest, and now we congratulate him upon "arriving" as the author of an excellent book for the amateur photographer.

Our readers will recall that we make a careful distinction between the word "amateur" and "snapshooter". In fact, the word "amateur" implies that a person does a thing for the love of it; and, because he does so, he

puts more interest, energy and enthusiasm into the work. He is progressive, and he succeeds. We are glad that Mr. Davis addresses his book to the "amateur photographer". It is a compliment to the increasing number of intelligent, educated and well-to-do men and women who are finding that photography is a powerful, active force that can be applied to their own physical and intellectual benefit.

A glance at the contents will show that the book is well arranged and comprehensive without being too technical and, therefore, boresome to the average reader. There are fourteen chapters which deal with the following subjects: The Marvel Called Photography; The Origin and Growth of Photography; Selecting an Equipment; Plates and Films; Orthochromatics; The Workroom; Making the Negative; How Prints and Transparencies are Made; Special Treatments to Improve Effects; Final Touches; The Case of Pictures *vs.* Records; Figures and Animals; Their Use as Motives and Accessory Elements; Landscapes as a Source of Inspiration; Ships and The Sea; Architecture; Street-Scenes, Flowers and Still-Life Subjects; and Photocopying Methods. The Glossary, Bibliography and Index are especially helpful. We were much pleased with the easy, informal, yet accurate style with which Mr. Davis presents the essentials of good amateur photography. Although few know his writing better than we do, nevertheless we enjoyed his treatment of the special problems which confront the camerist as much as though we had never seen his work before. Sound common-sense is very much in evidence.

For the ground that it is intended to cover, we can recommend "Practical Amateur Photography" without hesitation. There are several excellent books on the same subject which we have reviewed in these pages; but we believe that Mr. Davis has come nearer to our ideal of a book for the progressive, enthusiastic and educated amateur photographer. The book should be in the hands of professional men and women and all those who are beginning to understand that photography is no longer "just a snapshot craze". The book is well printed, suitably illustrated and filled with the very information which will help the average reader to make a success of amateur photography.

Fruit-Photography

ANYONE who had not tried it would say that it is the easiest thing on earth to make a good photograph on a scale approaching the full size of an apple. As a matter of fact it is quite the reverse, remarks *The British Journal* editorially. The color, as a rule, demands the use of a panchromatic plate and a filter, and a considerable amount of stopping down is necessary to obtain the texture on the front of the fruit, together with a sharp outline. A lens of fairly long focus is to be preferred, say, 14 to 16 inches, and nothing larger than F/32 will give the necessary depth. There are various points which differentiate varieties of the fruit, and it is as important to show these as to show the points of a pedigree cow. In some cases, to show the depth of the eye and the stalk, the section of a similar apple is placed beside the whole fruit; this is very usual in horticultural papers and catalogs, and it may be well to caution the operator against cutting the fruit before everything is ready for exposure, as the cut surface rapidly turns brown. It is a good plan to have another cut apple to focus on, and to replace it by the actual subject after the slide is drawn. Turning brown of the cut surface may be prevented by immersing the cut surface in water until needed.



ANSWERS TO QUERIES



Subscribers and regular readers wishing information upon any point in connection with their photographic work are invited to make use of this department. If a personal reply is desired, enclose a self-addressed, stamped envelope.

A. H. W.—"How Lenses are Made" was the title of an article that appeared in the August, 1920, issue of PHOTO-ERA MAGAZINE. You will learn enough about the process from this article to answer your queries. Of course, the first step in making any lens is the calculation of the theoretical optical system with a view to the use to which the lens is to be put. Then a trial lens is made to the computations for its form and material—a task often demanding extremely tedious labor for months. The trial-lens is then tested in every way to see if it meets the requirements. If the testing turns out successfully, a large number of similar lenses may be made. You had better obtain a copy of the August 1920 issue and study the article before you try to proceed further.

F. A. M.—In reply to your inquiry (and others) we will state that an excellent portrait of the well-known English photographer and writer, the genial and faithful London correspondent of PHOTO-ERA MAGAZINE, Will Cadby, may be found in the January 1918 issue of this magazine.

H. J. I.—Gold chloride, mercuric chloride and silver-nitrate solutions should always, if possible, be made up with distilled water, or, failing this, with well-boiled ordinary water. Rain water is not as a rule advisable to make up gold-chloride solutions, and it may cause some reduction and precipitation in silver-nitrate solutions.

B. M. C.—An excellent article on photomicrography for both high-power and low-power work is given in the new book, "Photography as a Scientific Instrument" reviewed in our December issue. It is written by George H. Rodman, M.D., Hon. F.R.P.S., a Past President of the Royal Photographic Society of Great Britain. The article is illustrated with several plates and diagrams, and ought to help you in your difficulty.

E. W. B.—In making stereophotographs there are a few rules that should be remembered and practised. They may be summed up as follows: 1, Use a tripod. 2, Use a level. 3, Use a light-meter. 4, Accent the foreground. 5, In developing and printing use clean trays and fresh solutions. A detailed statement of the methods to make good stereophotographs can be found in the Photo Miniature No. 190. We can supply you with a copy.

N. D. O.—Adurol develops with considerable vigor, even at low temperatures, and is especially valuable for winter work. It is chemically related to Quinol, and somewhat resembles it in its mode of action, giving negatives clean from stain or fog, although it does not produce a negative with exaggerated contrasts. In cold weather it may, with advantage, replace the hydroquinone in the metol-hydroquinone developer. It is used with sodium carbonate as the alkali.

M. G. P.—A method to decorate a watch-dial with a photograph was given in the February, 1919, PHOTO-ERA, on page 93. The article is too long to reproduce here, but we can supply you with copies of the magazine.



LONDON LETTER

CARINE AND WILL CADBY



"Art, meanwhile, takes refuge with a tiny minority of creative artists, and photography is developed more and more by the few sensible photographers who use the camera frankly as a machine."

These words are quoted from an article on the Salon and the Royal Photographic Exhibitions in our most up-to-date and democratic weekly review, the *New Statesman*. The writer labors to show the worthlessness of the kind of photography to be seen at the Salon, reserving all his praise for the Natural History and one or two other sections at the Royal.

Photographers though we are, we cannot deny a certain grudging agreement with this root-and-branch critic of "artistic" photography; for photographers have no doubt sinned their worst just when they believed they were reaching their highest level—as this writer describes it—"by tampering with photographic negatives and prints." There's the rub—and their vulnerability; they sacrifice the marvelous capabilities of their tools for the sake of introducing a little, bad, personal drawing, clearly out of tone and harmony with the photographic base of their enterprise. It seems to us that such work leads nowhere, and the sooner it gets there, the better for photography.

But this is not the whole of the story; for this really clever writer in the *New Statesman* appears to have a grudge against photography because of its very excellence—a trait often noticed when a certain class of draughtsmen or painters write on the subject. He writes, "To put it bluntly, the still and the kinematographic cameras have taken over the recording function of fine art. When color-photography is brought to the same level, the victory will be complete. The artist who looks things in the face, is driven back to functions outside the camera's range—to the expression of emotion, of intuitive and acquired knowledge and the creation of new things."

We cannot help thinking that the big field this writer-artist so naïvely deserts in our favor offers photographers fair scope for the present, at least; and, although he asserts that our work "is the product of a small wooden box, while art is the product of exceptional men," we somehow have a comfortable feeling that exceptional men are now, and will be in increasing numbers, found amongst the ranks of photographers, who will have not only the sensibility, but the will and intelligence, to produce art by means of the little wooden box—not, perhaps, the art that another writer suggests in another connection will be appreciated only by workers in the particular branch, namely, pictures by painters, music by composers and literature by writers.

For let us realise that we are all at varying stages of development, the end of which we cannot see or imagine, and the best in pictorial photography, as it unfolds, will most probably satisfy the art-inspirations of a big and increasing number of educated people.

We have gone somewhat fully into this question of the unsympathetic attitude of a big section of the art-world towards pictorial photography because, just now, it is a rather burning subject. In its October Journal, the R. P. S. has collected the opinions of various artists on the late exhibition in the shape of

short articles. Mr. P. Lindsey Clark, D.S.O., A.R.B.S., criticises the show as a sculptor; Mr. Leonard Richmond, R.B.A., as painter, and Mr. J. C. Dollman, R.W.S., discusses the color-work. Mr. F. C. Tilney, who is always working hard to secure for pictorial photography its place in the sun, has a short, trenchant article condemning those painters who, "using the photograph for the facts it registers, would confine it to such work." It seems a pity that the Royal Photographic Society had not induced one artist, at least, to write, who was *not* sympathetic to photography. He could have chosen the most pictorial results at the exhibition for his theme, and told us how and why they were not art. This might have led to an interesting and illuminating argument, and it should have been possible to winnow true criticism from its husk of prejudice.

The Professional Photographic Publicity Committee, referred to in a recent letter, is getting to work—at least, in the direction of collecting subscriptions. With the latest appeal—a most business-like communication—is enclosed a chart showing the steady growth, week by week, of the advertising-fund, and also an invoice or bill—a very ingenious device—intimating that the receiver is a debtor to the P. P. P. C. to the amount of five guineas! One old-fashioned photographer of our acquaintance was for a time much troubled by the, to him, alarming document with its official red lines and typed figures. The Committee intimates that it is its intention to launch the co-operative publicity scheme in favor of the photographic profession forthwith, and it is only natural that they should strain every nerve to get as many professional photographers as possible to subscribe; for, assuming that the scheme brings business to the profession, the non-subscribers would derive equal benefit with those who had borne the burden and heat of the day.

We must own that we are somewhat curious as to the methods that will be employed to induce the world and his wife to face the professional photographer more often and more regularly than at present. A raging, tearing propaganda seems hardly suitable; for, after all, having one's portrait taken is preëminently a personal matter, about which at least the male portion of the community is somewhat shy. But the power of present-day advertisement is undoubtedly great, and we can only hope that it will succeed, in this case, to the advantage of the profession, which is just now not doing as well as could be wished.

The prizes in the *Daily Express* competition were announced at the end of last month. The judges were the Editor of this paper, Mr. F. J. Mortimer, of the *Amateur Photographer*, and Mr. Thomas Bell of Kodak. The competition was divided into six sections: Beach and River, Architecture, Landscape, Happy Children, Home and Garden and Humorous Incidents. The first prizes in each section were cameras, and money-prizes of £1.0.0, 10/-, and 5/- followed for the next best prints. The pictures which won first prizes were reproduced in the *Daily Express*, and they certainly demonstrate that the average of amateur work is far higher than that of a few years back, not only from the pictorial, but from the technical point of view.



THE PUBLISHER'S CORNER



A Happy New Year To All!

ALTHOUGH many letters and cards with season's greetings have arrived from far and near, we shall wait until the February issue to acknowledge them by name, so that none of our friends will feel that his or her "Merry Christmas and Happy New Year" has been overlooked or unappreciated. It is good to receive these kindly expressions of good will and letters of appreciation. We have tried, and are trying, to live up to high standards; but, being human, there are times when we are not at our best; or mechanical troubles interfere with our efforts typographically. However, judging from the letters and cards received, we are glad to note that our readers and advertisers know that we are striving to practise what we preach. To receive credit for making an honest effort is a tremendous incentive.

We wish all our subscribers, regular readers and advertisers a Very Happy New Year with all the good things which will help them to prosper and to enjoy life. We appreciate and value the support which we have received. We are grateful for the business patronage which our advertisers have given us and we shall strive to continue to merit it. Most important of all, we hope that 1924 will find us better able than before to serve and to help every reader to photographic success.

WILFRED A. FRENCH.
A. H. BEARDSLEY.

Why This Page?

FRANKLY, there is enough writing to do now without adding any more of it. Incidentally, it is possible to fill up this space easily and, no doubt, with better material. Nevertheless, I have felt, for some time, that I needed a corner all to myself, where I could have a little informal chat with my readers every month. There are certain ideals, plans and policies of PHOTO-ERA MAGAZINE which, I believe, are of general interest to subscribers and advertisers. Also, there are special reports and announcements pertaining to the activities of the magazine which, I believe, belong here. Each month I shall attempt to make it worth while for the reader to spend a few moments in my corner. Right here, let it be known that he is always welcome; and any comments and constructive suggestions that he may make will be appreciated and considered carefully. The exchange of new ideas, the active co-operation of readers and their loyal support, when merited, are the things that help any publisher to produce results.

Please Note the Changes This Month

IN our department, "Our Illustrations" conducted by Mr. Wilfred A. French, the references to prize-winning pictures in our competitions will now be found under the headings Advanced Competition and Beginners' Competition. That is, Mr. French's comments and the data for each picture will be found in the same department with the picture. This change

was made to facilitate quick reference from picture to comment and vice versa. However, illustrations in the main part of the magazine will be treated as heretofore under the heading, "Our Illustrations."

By using smaller headings in some cases, we can better adapt our pages to the demands of our various departments. We call attention to "The Picture-Market", "Coming Exhibitions", "Recent Photo-Patents", "Book Reviews" and "Answers to Queries" which explain themselves.

Hereafter the prize-winning picture in the Advanced Competition will receive the additional honor of a full-page. The second and third prize-winning pictures will appear as heretofore. A selected group of Honorable Mention pictures from each competition will appear in every issue. We believe that this will tend to encourage those who fail to win a prize.

Our established departments will be continued as heretofore. Additions and changes will be made as conditions warrant. Every effort will be made to maintain the high editorial and typographical standards for which PHOTO-ERA MAGAZINE is internationally known. We realise that the magazine is not perfect and that we need constructive suggestions at all times, but there is a sincere effort and an honest attempt being made to have every issue contain something practically and intellectually worthwhile.

The Photo-Era Jury

No doubt there are some of my readers who wonder who this jury is that is referred to frequently in our editorials. Again, some may feel that the awards are open to question and that I, as publisher, should request a pictorial recount of the jury's vote. Others may think that I, too, serve on the jury, or, perhaps, that I am the jury, all by myself. To set the matter right, let me say that I am not the jury nor do I have a thing to do with the decisions. I have other problems which are just as perplexing as judging pictures. Well, then, who comprise this PHOTO-ERA jury at the present time?

Usually, three serve on our jury. One of them is a trained artist and leader in art-circles. In addition to being a successful painter, he is head of the art-work in the public schools of a large city. The second member is an amateur pictorialist and expert photographic technician of many years' experience. The third member is an expert connoisseur, art critic and pictorial photographer. At times, the jury may consist of two or four additional members. These are experienced artists and photographers, amateur and professional. All members of the jury serve for the love of it, and to try to encourage and to promote the best in photography. Their decisions are rendered without fear or favor. If, sometimes, our readers question their judgment, a careful study of the picture and the department, "Our Illustrations" will give the reason and, perhaps, justify the jury's award. However, whether we agree or disagree with our jury, let it be understood that each member is trying to be fair, broadminded, reasonable and responsive to the thought behind each picture.



CALVIN COOLIDGE
JOHN H. GARO



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The Golfer Tries a Bromoil

DAVID R. CRAIG



HE was distinctly an amateur. It didn't matter much what he turned his hand to do; he never succeeded in reaching that perfection which the world demands of professionals. But he was a better-than-average amateur. In the summer-time he was a devotee of golf, and after three or four years of recurring bad days and occasional good ones, he was able to play his course in less than one hundred pretty consistently. All he wanted was to be able to play with decent players "like himself" without annoying them too much. He was not ambitious enough to think of himself as being annoyed by poorer players than he.

Something of the same ambition pervaded his photographic activities. For a much longer time than four years, he had been dabbling with various shapes and sizes of photographic equipment. Beginning small, with a cheap box and a meniscus lens, he had run the gamut as far as a $6\frac{1}{2} \times 8\frac{1}{2}$ view-camera, where he paused and studied the economic law of diminishing returns. He had learned that he could finish his own work and improve on the results of allowing George to do it. He turned the view-camera into an enlarging-outfit and was satisfied with the $3\frac{1}{4} \times 4\frac{1}{4}$ negatives that he could make into prints of unbounded acreage. He wanted his friends to admire his pictures, but he had no greater photographic aspirations.

Once, he was successful in sending a platinum-print to a competitive exhibit. It was accepted. Thus, suddenly, the flame in him leaped up. He had visions of his work occupying a much greater space on those very walls the following year. He would show them that they were no abler than he. But he attended the exhibit daily, and observed that no one saw his picture. It was good enough, to be sure. But it was hung next to a bromoil almost twice the size of his print, made by the champion bromoiler

of the United States. Every visitor to the gallery stopped, with ohs and ahs, before the little platinum-print; but the big bromoil was the object of their reverence.

"I wonder," he mused. "What is this process, anyway?" And so the conflict began.

He equipped himself with the necessary implements, the brushes, the inks, the copper-sulphate and the potassium-bichromate. In the darkened kitchen, after the supper-dishes had been cleared away, he set up and enlarged and developed and washed and fixed and washed and bleached and washed and fixed and washed, and soaked in warm water. For the first few times there was no bulging of the invisible image into a bas-relief, as it was written in the law. He tried inking the flat, wet print. It was no go. He called on his friends; but they could not point to any flaw in his treatment. They suggested drying before bleaching, drying after bleaching. He did these things, and a number of others, and finally succeeded in swelling the gelatine enough to ink. But there were "lakes" in the final print, irregular spots of white and black with no pictorial relation to the image that once was there.

He damned the process with a will, and then went back to the golf-links. Here was a game that he could play. The rules were known. He went out in forty-five and back in forty-six. He needed that success—it was a success for him—to restore his pride and his self-confidence. It was so pleasant, after these dismal failures of the bromoil, that he decided on another round immediately. This time, he sliced his first drive into the woods, and the trees would not let him out until he had lost his ball. On the second, he got into a trap, and on the fifth he topped his second shot twice. In approaching the ninth green, seven down to his opponent, he raised his head just enough to catch the ball amidships with the mashie-niblick: it sailed up



JEANETTE

HERBERT LAMBERT, F.R.P.S.

to the club-house and was lost under the veranda. He was too good a workman to begin blaming his tools. He was enough of a psychologist to study himself. "Now why is it", he asked the soap in the shower-bath, "that I take sixty-six to go around nine holes when I ought to be able to do them in forty-three?"

That night he tried another bromoil. "Just one more," he said. "If that doesn't go, I'll give the brushes to Bill and he can play with them or throw them away, as he likes."

Everything went smoothly. His best negative yielded a nice enlargement: it was exposed just right and not any more than right; it was fully developed, thoroughly fixed, adequately washed, amply bleached, abundantly washed, plentifully fixed, and liberally washed again—for he had determined on a bountiful *modus operandi* for his last trial. During the final washing the image began to swell. When it got so slippery that he could barely hold it in his fingers, he laid it on the blotters. His hand trembled as he touched the inky brush to the edge where black may meet white—or may

meet merely black. Black met white. It was a beautiful bromide print to begin with, but as he warmed to his work with the brushes, his hand steadied as if on the shaft of a putter, and the print took on a quality that was transcendent. After an hour he leaned back and surveyed the master-piece that he had contrived. He sighed. His mind recalled the afternoon and its unhappy sixty-six. "This beats golf all hollow! There's no magic in golf."

The next night saw him at it again. The same process, repeated as nearly as he could recall—and he was always careful to make notes of exposures and temperatures—resulted in a print that would not swell, and so would not repel the ink from the highlights. It was dull, and glared up at him from the pigmenting pad as if unashamed of its dullness.

"The devil take such a process! I've done the same things, and I get different results. What in thunder ails it?"

The longer he pondered, the angrier he became. "No magic in golf? Why, that's the beauty of it: it's a game one can master. This

thing has a will of its own. You can master it once but not twice. I know that tomorrow I can go out on those links and make an eighty-nine. But I don't know whether I can ever make another broil, and I'm pretty sure I don't want to."

He walked over to Bill's house and gave him the brushes, still full of the ink that wouldn't "take". "Wash these up, Bill. They're yours. You can keep 'em. I'm through."

The next day he made a ninety-four. The day after a ninety-two. And then, on the third

day, his score mounted to one hundred and ten. He pondered a long time that evening. The recurrence of good and bad days struck him as a significant fact. Perhaps there was magic in golf after all. Apparently it, too, had a will of its own, and would not stay mastered.

He walked slowly across the street.

"Say, Bill, I wonder if I was a little previous the other night when I threw those brushes at you. If you don't need 'em I'd like to have 'em back. I think I'll try a new bleacher that I read of in a magazine."

Table-Top Photography

W. J. TURNBULL



At some time or other, in his photographic career, every amateur reaches the point where he feels that his interest in photography is waning; and, like a fond parent who notes with alarm the failing appetite of an only child, he looks around for a tonic to revive his interest. I am not in a position to supply the tonic; but will pass on the prescription, which, if compounded, should effect a cure. Perhaps, there is no trouble in this respect and a cure is not needed. However, there is the occasional evening, of necessity spent indoors, when time is heavy on one's hands. When this happens table-top photography proves a welcome diversion to the photographer.

Have you ever wished for a perfect model? One who would reflect your every mood, who could strike the very pose you wanted and hold it untiringly? The illustrated magazines furnish you with an inexhaustible list of such models—dancing-girls, gypsy maidens, peasant folk, soldiers and sailors, toilers of the earth and the sea, whatever type you desire; and from the same source you may obtain many of the properties you will require to produce satisfactory views indoors on a table-top.

After the preceding paragraphs it is scarcely necessary to state that the photographs reproduced with this article are of cut-out paper-models, used with simple backgrounds and settings readily available or devised. They were all made in the course of a few evenings by a friend, who has kindly furnished them for the purpose of this article and also supplied the necessary data. The interesting devices he employed in his work are very simple—when explained—although I must confess that I would not have thought of half of them. Take, for

example, the illustration, "The Girl and the Mouse", note the baseboard—it is a ruler. The spotlight used in "Under the Spotlight" was a light placed in a long paper-tube.

Perhaps, the reader would now like fuller details as to the illustrations. The girl and



THE GIRL AND THE MOUSE W. J. TURNBULL



AT EVENTIDE

W. J. TURNBULL

also the mouse in the first view were taken from a magazine. The girl, as she appeared in the magazine, was crossing a little brook on stepping-stones. The mouse was naturally enough not in the same picture. A cardboard was used as a background, a ruler, as previously mentioned, formed a baseboard. The chair was borrowed from a doll's house. Someone suggested to my friend that the picture would have been more in accordance with tradition if the girl had been standing on the chair; he agreed, but explained that the chair was not sufficiently well turned to appear to advantage and he had placed it in the position shown, where it would be out of focus. The picture on the wall was introduced for the sake of balance. It was cut from a magazine-page and pasted in position. The light—a 100-watt tungsten—was placed so as to throw the shadow across the floor and wall as shown; 10 seconds' exposure was given, using

a Wollensak Verito lens at F/4. Just another point—you will note that the girl is wearing a fur-coat: cutting out the picture left the edges of the coat too sharp, so a pin was used to pick around the edges of the coat and thus restore the furry outline. By the way, I forgot to say that the model was supported by a piece of bent wire fastened at the back of the figure by means of adhesive tape. This same method of support was used in the other views.

For the second of the series, "At Eventide", the figure was placed at the edge of the table on a block of wood, banked with flowers: at the back of the figure was placed a small Japanese ornament. Some distance back of the table, so as to be out of focus, a sheet was hung. The light of a 100-watt tungsten was placed behind and below the level of the table so as to be reflected from the sheet and give a skyline lighting. Another 100-watt light was used in



THE DANCE



W. J. TURNBULL



UNDER THE SPOTLIGHT

front of the scene and 10 seconds' exposure was given with the diaphragm at F/4.

Practically the same setting was used for "The Dance" the front light of 100-watts being brought closer to the model. Exposure to both lights, 14 seconds at F/4.

"Under the Spotlight" needs little explanation, now that the general procedure has been outlined. A black card formed the background; at the bottom of the card was pasted a strip of tinsel fringe to give the effect of a stage-curtain. For illumination, a paper-tube about three feet long enclosing a 250-watt stereopticon bulb was used, with the addition of a 25-watt light in front. Exposure 6 seconds at F/4. In using the light in a paper-tube, care should be taken to avoid the danger of fire.

All the views shown were made with a 5 x 7 camera, fitted with a Wollensak Verito lens, on Stanley plates, developed in a tray using a stock pyro developer (made up by *The British Journal* formula), printed on Artura Iris.

Other views were also made, but enough have been shown here to give the reader an idea of the possibilities of this phase of photography. Splendid results can readily be obtained by the exercise of some ingenuity in lighting-effects and posing. One thing to remember, is, that soft-focus with a wide-open lens is desirable, to avoid harshness and sharpness which would tend to destroy the natural effect. The magazines supply an unlimited number of models. I blush for my friend when I state that back numbers of photographic magazines provided several models. Doll's furniture, and the numerous articles to be found around the house, provide properties; a little study aided by the data furnished here should make for correct exposure. So, Mr. Reader, when you feel the aforementioned "waning-interest-in-photography" coming on, or without waiting for it, try table-top photography. It is extremely interesting at any time; but particularly so when one is forced to stay indoors.

Your Eye Is Better Than Your Ground-Glass



THE three important things in the making of a portrait are, the pose of the subject, the lighting and the expression. And all of these are best obtained without the aid of the camera. By this I mean that what the camera-lens records on the ground-glass does not help you with pose, lighting or expression—in fact, it hinders because it takes your attention from the subject. If you want to make better photographs, you must learn to make them without the aid of your ground-glass.

If you have never made a sitting without spending half your time under your focusing-hood, just try it once. Delegate that part of the work to an assistant and don't be afraid that there is something under that focusing-hood that he should not see. You want him to learn and the more he learns the more useful he will be to you.

Talk to your subject, be pleasant, know just what you want to do and do it quickly. Keep up the conversation while you arrange your lighting, signal your assistant indicating when and where you want the camera, which can be done without speaking a word. Then with your head in front of the lens and one eye closed, you should be able to see exactly what the lens sees.

It should take your assistant just about one minute to focus his camera and for that length of time you should step aside and allow him to see the subject on the ground-glass. But don't

appear to be waiting for something. Keep up the conversation, and when you hear the holder slide into place, get hold of the bulb, keep it behind you in one hand and conceal the fact that you are about to make the exposure. If you are a good conversationalist, you will be able to get an animated expression and squeeze that bulb without the sitter knowing it and you can immediately change your lighting or your camera for a second exposure.

I have seen a photographer work so fast that he had eight or ten negatives while his sitter thought he was merely trying to find a satisfactory position for his camera to make the first exposure. And it is under just such conditions that the very best expressions are obtained.

In Miss Peggy Stewart's demonstration at the recent National Convention she showed a little trick of handing a child a toy, quickly turning her back and making the exposure while she watched the child's expression in a hand-mirror. The child almost invariably followed her with its eyes and the expression was always one of interest. If you must operate your own camera don't keep your head covered any longer than is actually necessary to focus quickly and space the image. You must train yourself to see the effect of every change of light on the sitter. And when you can see light you can work faster, produce better lightings and secure more pleasing expressions in your portraits.—*Studio-Light*.

Kinematography for the Amateur

HERBERT C. MCKAY

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Part IV—Rehearsal and Direction



THIS title sounds rather theatrical and professional; but it is not so really. Rehearsal and direction are but technical terms for things every amateur has done time after time.

When you work, and work, to get the baby to smile, that is nothing but rehearsal on the infant's part and direction on your own. Every motion-picture, which is worth the celluloid upon which it is printed, is the result of a certain amount of rehearsal and direction. There is little to be said of rehearsal. When you have adults to work with, it is well to have them go through the action once or twice to make sure that the action takes place well within the lines, that the principal action is not covered and that no undue hesitation occurs. In photographing children, about all that can be done is to get the child in the right mood, and in animal photography both rehearsal and direction must be virtually abandoned.

Direction, however, is an art and a science within itself. A director, whether he directs a photo-drama, an orchestra, or a stage-production, must combine two characteristics which are nearly diametrically opposed. He must have the artistic sense developed to the utmost; and, at the same time, he must ever keep cool and watch the mechanics and technique. There are few rules which can be applied to direction, and these few are very elastic. It can be easily understood that direction by rule would produce a photoplay of mathematical inflexibility that would serve only to produce yawns from an audience. You may well think that this has nothing to do with you; but, on the contrary, it has all to do with you. The intimate little home "shots" you make will be immeasurably better and far more interesting if a little thought is spent on intelligent direction.

Cranking must be mastered until it is almost unconscious; for all of your conscious energies will be necessary for direction. The position behind the camera is the position of advantage, for then you see what the camera sees. You will notice, in all pictures of great directors in action, that they are almost invariably beside the camera, or seated directly before it. It is well known to serious amateurs that a slight change in position makes a great difference in the final print. Realising this, the director knows

that if his picture is to be successful, he must, at all times, see what the camera sees. In my professional experience, I have known directors who claim that they could direct from the sidelines; but all such directors are in small companies with a very good chance of staying there. Unquestionably, the position of the cameraman is the ideal directing-position.

As for the rules of direction, not a great deal may be said. Such few rules as have been formulated are the result of the use of common sense and the teaching of experience. As they are mechanical, they apply to the home-film as well as to the feature; and many of them may be, and are, transgressed when the action so demands. Each of these rules should be prefaced by the phrase, "When the action does not require otherwise—". Do not let the principal actors carry their hands or other objects between their faces and the lens. This rule has been made because the expression of the face tells almost the whole story in motion-photography; and the alternate hiding and disclosing of the face would come like an unpleasant interruption while reading a story. It will be seen that in coquetry, interpretive dances and similar action this rule must be broken; but in the course of usual action it is well to observe it.

The same thing applies to one principal covering another. This may be illustrated readily by the familiar story of the store-group photograph. A large department-store had a panoramaphotograph made of its employees. One diminutive cash-girl carried her copy home and displayed it proudly to her mother, "See, mom," she said. "Right there at this end is Sadie Milligan; then, see them legs in there just behind her? Well, that's me!"

So it is in motion-work. Don't let any of your principals be so hidden that they have to be identified by "them legs" or by any other detached part of their anatomy. It will be thought, naturally, using a typical example, that in making baby's motiograph, mother is merely an accessory; but to have her alternately obscured and disclosed is even more nerve-racking than to see a tree growing from the top of a gentleman's head in a snapshot. Keep your principals working in opposition and clear of each other—except where the action demands otherwise. Of course, a pair of lovers would

appear unnatural by keeping clear of each other. I do not wish to become tiresome by my constant repetition of this last bit of advice; but it has been my experience that amateurs—beginners rather—find a constant alibi in the expression, “The book says thus and so, and I did thus and so.” The master knows the reason for the rule; and, therefore, knows when it should be broken. Master your art!

Entrances and exits will prove troublesome. Many otherwise good directors have to figure out entrances and exits on paper. One would think that an actor could leave the scene at any point and reappear at any point; but, unfortu-

may seem to be a very minor point; but it is of great importance. It is confusing when made wrong, and results in the loss of continuity in interest on the part of the spectator. So remember to keep your actors moving in a straight line *off the screen*. This sounds like nonsense; but the action of any photoplay, which occurs only in the imagination of the spectator, is of far greater extent than that which is actually shown upon the screen. The hero may go from New York to Hong Kong in the interval between two scenes, or, in the home-drama, Bob may go from his nursery to the neighbor’s kitchen. He can run circles or turn handsprings while on the

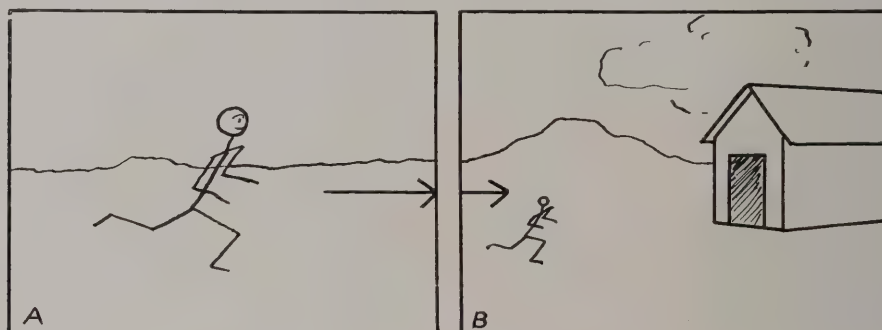


PLATE V

In the diagram A, the actor is running across the screen and will exit at the right, his direction of movement being indicated by the arrow. In diagram B it will be noticed that the camera has been moved back and a much larger field included. This makes the image of the actor much smaller; but it will be observed that he enters from the left and continues his movement to the right, his goal evidently being the house. Thus by placing two frames from successive scenes side by side it is easy to demonstrate the theory of continuity of movement. In practice, the two frames must, of course, be visualised, as neither scene has yet been developed.

nately, this is not true. Moreover, the spectator who knows nothing at all of motion-picture technique is vaguely disturbed at a wrong entrance, even though he may not know what is the matter.

To master this problem, you must be able to visualise clearly the last scene preceding the one upon which you are working. Suppose, for example, that an actor leaves the scene for a distant point, and walks out of the left side of the screen. The next scene, supposing the action of this actor is to be followed, should show him entering from the right, proceeding across the screen and again exiting left. Try to imagine the result—and I hope you will never see it except in imagination—should the actor leave the left of the screen, then in the next scene he enters from the left and proceeds to the right. In technical phrase, he is meeting himself. This

screen; but for the preservation of good technique, have each entrance correspond with the preceding exit.

Another closely related subject is that of off-screen vision. I do not mean the supernatural or trick-vision; but the registration of some scene off the screen which an actor on the screen sees. That is not very clear. Let us suppose then—to return to our typical baby—that he begins to look frightened. The audience,—or shall I use the new term “optience”—may imagine that he sees anything from a lion to a dragon; but if we flash on the screen a few feet of a gray gander with wings outspread, every spectator knows at once that the baby is frightened by the goose. There are two ways to introduce this flash. If the baby looks off to the right, we must show the goose advancing toward the left to preserve the illusion that the two will, if

not interrupted, eventually meet. This is the most satisfactory method. Another method widely used in photodrama, but which will be seldom required in home-kinematography, is to show the scene from the point of view of the actor. In this case the goose should be photographed advancing directly into the camera. Could we acquire the mental processes of the baby—temporarily only—this might make a far more impressive scene than the first method

out in the fields, woods or the backyard and carefully photograph a few feet of a huge spider dangling from a gossamer thread. Insert this at the right place, as will be explained under "Editing", and the result will be convincing, to say the least. If you have been careful to approximate backgrounds, the audience will actually see that spider dropping on Mabel's shoulder. You would be amazed to know how many incidents which you describe as being in a

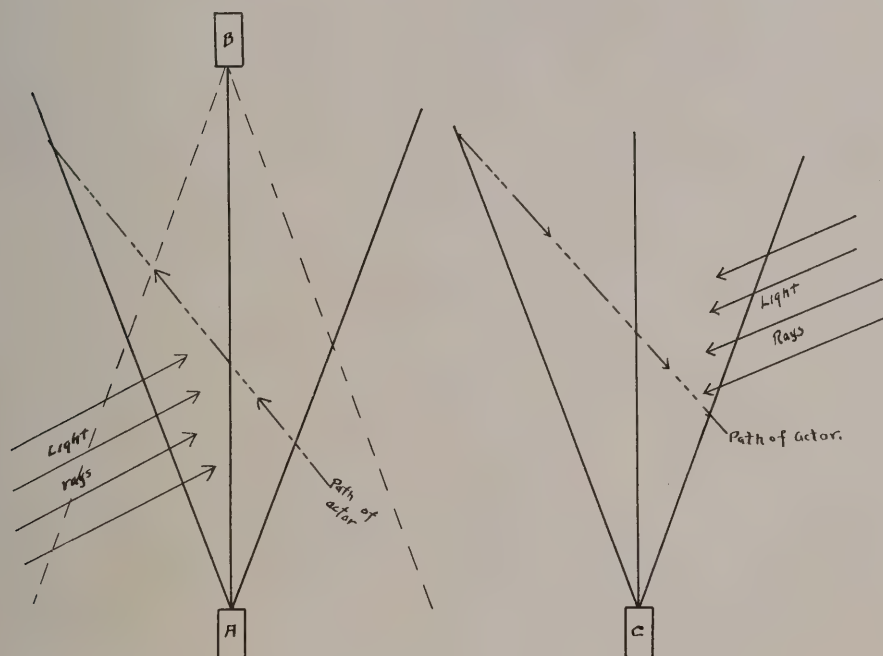


PLATE VI

Angular exits and reversal of a point of view. At A the camera is photographing the actor who follows the path indicated. The next "shot" is to show the corresponding approach of the actor. In other words, the scene which would be "seen" by the camera at B. C shows the camera set-up for this. Note the reversal of light-rays and consequent reversal of shadows.

would produce. For we should be, for the duration of that scene, actually in the baby's place. This will show that for tense drama, the second method is at times best; but for the simple home "shot", I should advise the first.

Like everything good, this can be overworked; but a helpful idea may be gained from this example. We shall leave baby for the time being, and go forth to photograph a picnic where all "the fellows and their best girls" are present. Just as the crank is turning, Bob slyly tickles Mabel's neck with a straw. Result, she probably screams and looks around; but on the screen, if Bob is sly enough, there is no apparent reason for that particular bit of "business". Then, go

recent feature, never actually appeared on the screen at all. Yes, the director must know a little concerning psychology.

The interesting photoplay is merely a pantomime enacted by the principals and supported by extras. You don't use these terms, but your home-motiographs will be the same, or you will discard them very soon. Any dramatic theme must have continuity, and this continuity rests upon the shoulders of the leading character. For this reason all action should take place behind such a character. Do not let actors of minor importance cross the lead. This rule is also subject to circumstances. Suppose Mother is the star, supported by the children. Jim

comes running in with a scratched finger, and hastens to Mother for comfort. This is dramatic action. If he comes in unobtrusively from the rear, he will appear by Mother's side before the spectators are aware of his presence on the screen; but if he runs in from directly beside the camera, and crosses Mother in his progress, the spectators are made instantly aware that this is a "punch" in the picture and by the time he reaches her side, they are all prepared for some action of importance.

Tempo is not amenable to strict rule; but is usually a natural reaction. Briefly, all action should be somewhat quickened as climaxes are

termed "walks" and are used to show Johnny's progress from the nursery to the kitchen or other journeys. If you begin to follow an actor, follow him to his destination. That is, Johnny walks out of the nursery door. Then, if you set up the camera in the dining-room and photograph him as he walks through, you must go into the kitchen and photograph his arrival. If you omit the kitchen scene and photograph him again as he passes through the dining-room on his return, you have him meeting himself, and the walk has served no purpose. If you don't want to go to the kitchen, wait until he is about to re-enter the nursery and then start your next

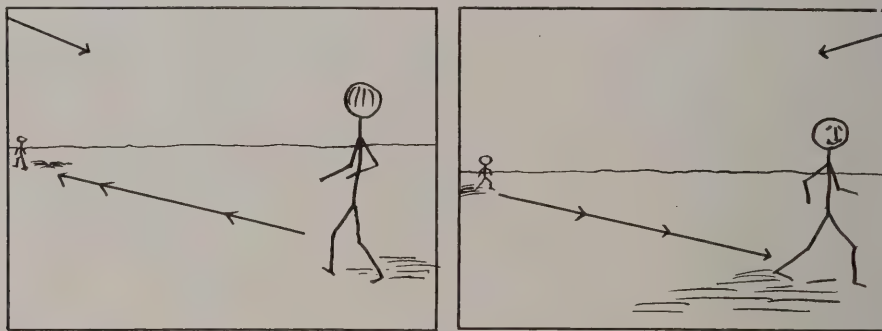


PLATE VII

Here we have illustrated the apparent disregard of the rule, when working with angular exits and entrances with point of view reversed. Note that although the real continuity seems broken, in the second view we have the face instead of the back to the camera and the shadows are reversed. The light comes from the direction indicated by the arrows. Because it is confusing, this practice should be avoided except when necessary for the development of the plot. The regular rule should be observed whenever possible. Except when the point of view is reversed, angular entrances and exits follow the rule. Do not try to reverse point of view on straight, or broadside, entrances and exits.

reached, and slowed down for the relief following the climax. Youth, joy, sport and kindred subjects require a quickened tempo, while home-scenes, fireside-scenes and idylls should be enacted with all motions slowed down. Avoid inappropriate action at all times. In real life people neither race to funerals, nor walk with lagging steps to a fire.

Do not use unfinished action. Do not open your scene with an actor in the middle of the picture, and walking across the screen. If you use cross-action, bring the actor into the scene, and if he has no important action in that location, let him leave the scene before the camera stops. It is permissible to open on an actor in the scene, when he is walking approximately into the camera. This gives the illusion of distance, and does not jar upon the spectator as when he jumps suddenly into the middle of the screen and calmly takes up his walk. Such scenes are

scene. He will not meet himself in this case, even though he leaves and re-enters from the same direction; for the nursery is the scene of action. He leaves action and exits. He returns and resumes action. The care of entrances and exits, therefore, is to be applied to walks only as a rule. The calculation of such action is based on your experience. You may leave the house by a given door and then re-enter that door, all in reasonable action, but you seldom walk down the street, then abruptly back again—unless you have forgotten something. The subjects of entrances and exits may seem identical with that of finished action, but they are quite different. Let each scene on the screen have definite purpose. Thus the walk shows progress from one place to another and the entrances and exits must be watched as directed in the paragraph dealing with them; but the beginning of action or the termination is usually in such

location that movement on and off the screen usually cares for itself. However, it is hardly well to have an actor put on a rubber-coat and step out of a door only to re-enter a moment later, dripping wet, from the bath-room door. The spectators may think he has queer habits when he takes a shower bath. *If not otherwise indicated by the action*, it is well, when an actor leaves the scene of action, for him to re-enter by the same door. This is in direct contradiction to the general rule concerning entrances and exits, and may prove to be confusing; but a little reflection will show the reason for these contrary rules. In this case, if you reflect, you will realise that when you leave a room on one definite errand and then return you nearly always return by the same door you used in leaving.

Do not let your actors look into the lens of the camera. The screen is supposed to show the scene which would strike the eye of an unseen spectator. You may have noticed that babies are most cunning when unconscious of observation. As soon as they become aware of an audience, they lose their spontaneous charm. So in motion-work, as soon as any actor looks at the lens he looks directly into the eyes of the spectators and it usually makes each member of the audience feel like a child caught eaves-dropping. It spoils the illusion and consequently the continuity of interest. Just as other rules may be disregarded for emphasis, so a close-up of a girl who registers deep sorrow may be greatly emphasised by having her look directly into the lens. It creates a sympathetic reaction among the audience; but it's dangerous work, and I advise the amateur to avoid it.

It is best for the amateur cinematographer to begin with a very few people, or actors, in his films. Anyone familiar with camera-work knows that the instant any individual sees a camera pointed at him, he begins to pose. This is ruinous in motion-work, and it is up to the photographer to see that the action is at all times spontaneous, or at least so in appearance. This means, of course, that all actors must be watched constantly; and, at the first hint of stiffness, be warned against it. For the amateur cinematographer to try to photograph a dozen people, none of whom has had experience in motion-action, is to court disaster. The effort of trying to keep all of them acting smoothly will confuse the cinematographer and then the camera might as well be stopped. In this connection it will not be amiss to mention the length of scenes. The usual action wanted by the amateur will run from one to five minutes, dull, slow and filled with superfluous detail. Boil it down. Retain only the meat of the scene. It is an unusually important scene,

even in professional work, which runs a minute on the screen. Go to the theater and time the scenes. You will be amazed to find the number of scenes of fifteen or twenty seconds' duration. Keep it "peppy". Just as verbosity ruins a story, so excess footage ruins a film. Two-hundred feet of film is sufficient, in the sixteen millimeter gauge, to photograph a complete home-playlet.

This chapter might go on indefinitely; but the points mentioned will serve to start the beginner on the right path. This chapter may seem to be essentially professional in character; but it is equally applicable to the amateur. As I have said, these rules are not arbitrary. If they have been found to improve the quality of professional photodramas, does it not seem logical to suppose that they will improve the home-playlet? I have used the terms "actor", "drama", "cinematographer" and "director". This does not mean that the home-films should attempt romance or dramatic adventure. Any person who is being photographed by a motion camera is essentially an actor. Any action worth photographing, no matter how simple, has dramatic elements. Likewise, the man who manipulates the crank is a cinematographer, no matter what he photographs; and, if he instructs his actors, he is directing. The terms are convenient—they do not deal with strange facts. We have all been actors at some time or other—either that or some of my readers are far more sincere than any person it has been my good fortune to meet. We are constantly participants in domestic drama; and few, indeed, have not aspired to direction in some form or other. The terms may be new, but the processes are not.

There are two other points which are far more professional in character, and which I present more for information than with the hope that the average amateur will use them. These two points are the familiar fade-out and close-up. The fade-in and fade-out mark respectively the beginning and end of continuous action. The interval between the fade-out and fade-in indicates a lapse of time, a day or fifty years. After a fade-out, entrances and exits may be disregarded in the scene which follows, and this should open with a fade-in. This system is arbitrary and over-worked. A scene will fade-out, a title fade-in and out and the next scene fade-in. For all amateur purposes the title, which explains the lapse, may be inserted between the scenes and all fades eliminated.

The fade-mechanism alone on professional cameras costs more than the amateur camera complete; but if any of my readers wish to try this refinement, it can be closely imitated in this way. Set up the camera, focus it and determine the stop

to be used. Then close the diaphragm to the smallest possible opening. Begin to crank and, at the same time, open the diaphragm slowly, until the predetermined stop is reached. Take about five seconds for the operation. At the close of that action—not the scene mind you—but the action, reverse the process and finish by placing the hand before the lens and cranking a turn or two. Continuous action may cover a dozen scenes and is termed a “sequence”. A diaphragm-fade is difficult and, as I have remarked, unnecessary in amateur work.

The close-up, a discovery attributed to D. W. Griffith, I believe, is successful only when using a competent actress, when the cinematographer is thoroughly on his job and when proper make-up has been used. Motion film cannot be retouched, and the lens does not flatter. The close-up is

only appropriate to display the stress of emotion and to emphasise subtle action—it is evident that these things require a finished actress—or an infant who is unconscious of what is happening. They may serve as portraits; but, as a rule, they may be dispensed with in ordinary home-films.

The question of semi-close-up, medium shot, full shot, medium long shot and long shot is a matter for the individual to decide. Set the camera to take in the action desired, without crowding, and “shoot”. If you desire to get an animated conversation, cut the actors at thigh or waist—people now-a-days don’t talk with their toes. But a dancer, cut at the knees, would be absurd. Use common-sense, don’t try to include the universe. You can call your shot by any term you may desire, but names don’t make pictures.

(To be continued.)

Nature-Studies In Winter

MARY E. HOWE



FROM childhood I have been a lover of wild-flowers, and since I became a camera “addict”, I have found their photography a source of much pleasure and knowledge. In the past, I confined my search for Nature’s beauties to the warmer months; but in recent years I have learned that many equally interesting things are to be found during the winter. Even when the snow lies deep and the thermometer stays near the zero-point, wonders and beauties are revealed to those who have the courage to face such conditions of winter-weather.

My first hint that drear winter might hold something of interest for my hobby was given to me by one of my sons. On his return from a walk, late in November, he brought me a twig with bright yellow fringe-like blossoms, scattered along its entire length; having no leaves, but bearing a closed seed-pod about the size of a filbert-nut. I placed it in water on the sideboard till I should have time to study its identification. The next afternoon, I heard what seemed to be the cracking of the mirror at the opposite end of the room, about nineteen feet from the sideboard. An inspection showed no crack; but I saw, lying on the tiles of the hearth, a shiny bead-like object of a dark, brown color. After wondering for some minutes whence it came, I thought of the seed-pod. Surely enough, it was now open and one half was empty; in the other lay two seeds like the one on the hearth. A visit to the library taught me that the twig was Witch-hazel,

which bears its flowers in the fall, often after all its leaves have dropped. The seed-pod of the previous year ripens at about the same time, opening with an explosion which sometimes sends the seeds to a distance of forty feet. This was several years ago and not until December 1921, did I see the yellow-lined sepals of the small



BEECH WINTER BUDS

MARY E. HOWE

persistent calyx, giving the shrub, at a distance, the appearance of being covered with tiny cup-like blossoms.

To show to what lengths our enthusiasm will carry us, let me tell you of the day I found the open sepals with their yellow lining. Just after the great ice-storm, I was visiting my sister in New Hampshire. Although the snow was over a

sudden dip in the snow-covered ground left a large space under the lower wire. Regardless of my new coat, I lay down on the glossy crust and rolled under, while my sister held up the wire; then I held the wire, while she followed my example. Fortunately, there were no passers-by to witness the ludicrous spectacle presented by two elderly women. We ourselves laughed so heartily that we had scarcely breath enough to make our way over the snow. Even though the performance must be repeated on our return, we felt repaid when we found the Witch-hazel in a different stage from what we had seen before.

One morning in early spring, the balmy air, with fleecy clouds floating lazily in the blue sky, tempted me into the open. To add to my pleasure, I found in full bloom the graceful pendant catkins



NEW JERSEY TEA

MARY E. HOWE

foot deep, and the air was crisp and cold, we decided to take a walk to the outskirts of the city. As we were looking for winter-catkins beside the road, we saw, in some thin woods, a shrub about nine feet tall with bright, yellow spots all over it. I knew that it was too late for blossoms of even the Witch-hazel. Deep snow, tangled bushes, a brook, and a barbed-wire fence were between the shrub and us. By going back over the road, we found some open bars, which gave us a way into the woods. The crust was strong enough to bear us in most places, and an occasional slump to the top of our boots did not deter us from our purpose. When the goal was almost reached, we found another barbed-wire fence, but having got so near, we were determined not to give up. Following the wire, we came to a place where a



BLUEBERRY IN BLOOM

MARY E. HOWE

of the Alder, swaying in the breeze; and, not far away, the smaller catkins of the gray birch. To my amazement, on going over the same ground in November, I found that the catkins on both trees were already formed; but in their stiff, winter-coats, they looked very different from the chenille-like tassels of spring. This so aroused my interest that I again visited the library and learned that the long, reddish-purple catkins of



WITCH-HAZEL



ALDER WINTER CATKINS

MARY E. HOWE

the Alder are the male, or staminate blossoms, and the smaller ones, also formed in the fall, are the female, or pistillate blossoms. In the spring, the staminate ones fall soon after scattering their pollen; but the pistillate remain upon the stem, growing into green cone-like ovaries. After receiving the fertilising pollen, the seeds develop within the cones, which open in the fall and allow the contents to scatter upon the ground, ready to germinate in the spring. The opened, woody cones may be seen upon the limbs during the winter, along with the newly-formed catkins.

There are two varieties of Alders, the Speckled and the Smooth, often found near each other along the brooksides or in any wet soil. They may be distinguished from each other by the position of the pistillate catkins, which point forwards and downwards on the Speckled Alder, seeming lateral; but those of the Smooth kind, being erect, seem terminal. In the summer, another distinction may be found in the leaves, which in the Speckled Alder are somewhat pointed at both ends, green on the upper surface, and downy and grayish underneath. The Smooth Alder leaves are wide and rounded at the top, narrow and pointed near the stem, and green both above and below.

I placed in water the catkins, gathered on

that November day, where they remained for a year, with no change of appearance except a slight shrinkage from drying, although the water was frequently changed. On February first I gathered more of the catkins, intending to make photographs of them at that stage, as companion pictures to those made in the spring. To my amazement only two days later, I found them bursting their purple coats and showing a little yellow. On the fourth day they were in full bloom, with a heavy coating of pollen which scattered at the slightest touch. I suppose that those gathered in November were so sound asleep in their long winter-nap that nothing could arouse them; but the others, deep in their hearts, had felt the awakening touch of the coming spring, and responded to the warmth of the house. I found also on that same mild November day a low-bush blueberry with buds, blossoms and small green berries among the few dark, red leaves, still clinging to the stems. The Beech twig with its slender, pointed winter-buds and golden brown leaves is another reminder of that walk.

Another thing learned in my winter-trips is the location of plants which had escaped my notice in summer; this will enable me to find the blossoms another year. For instance, I had

never found the New Jersey Tea in bloom; but, recently, I found a clump of plants with shining dark, green leaves still remaining, and at the top clusters of cup-like formation, of a creamy color, which looked at a distance like flowers. On going nearer, I found that they were the calyxes from which the fruit had fallen; a few still bore the three dry cream-colored carpels, surrounded by the almost black outer covering. Having already found so many interesting things, I now look forward to the winter-season with the same eagerness I formerly felt only for spring; at least, in respect to finding new treasures.

Perhaps some of the readers of PHOTO-ERA MAGAZINE will appreciate the following list of books, which I have found helpful: "Our Northern Shrubs," by Harriet L. Keeler; "Trees in Winter," by Albert F. Blakeslee; "Familiar Trees," by F. S. Matthews; and "Handbook of the Trees of New England," by Dame and Brooks.

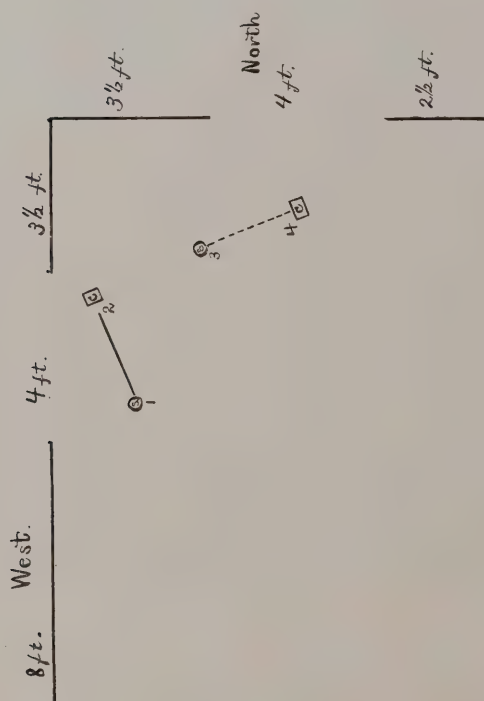
A few paragraphs, as to methods, may not be amiss. I use an 8 x 10 view-camera, having bellows-extension of thirty-two inches, with a choice of two lenses; a Dallmeyer anastigmat of 11-inch focus, working at F/8, and a Darlot wide-angle of 6-inch focus, working at F/16. The Darlot is better for "same size" work, because it shows detail and texture and brings all parts

into focus, without the use of an extremely small stop; it will enlarge to four diameters. In poor light, or with a very slow plate, the Dallmeyer is preferable, because the larger opening makes focusing easier as well as shortening the exposure.

Exposures are made in a basement-room, because that is the only place in the house not jarred by the almost continuous traffic of motor-trucks and trolley-cars. When an unusually loud rumbling announces the coming of an extra heavy truck, I close the shutter while it passes. This room is 15½ ft. x 10 ft. in size, with two windows, each 3½ feet high and 4 feet wide, extending from 3 feet above the floor to the ceiling; one facing the west and the other the north. Because it gives more space to work as well as unobstructed light, the camera-stand is placed near the western window. Both windows have rolling shades of white holland; the west window is left unshaded except when the sun shines directly on the subject. By placing the subject about one foot forward from the southern edge and about two feet from the glass, as shown in the diagram by 1-2, both side and front light are obtained; and the northern window, with the light diffused by the holland shade, gives detail in the shadow-side, thus making a reflector unnecessary. Various lighting-effects may be obtained by changing the position of the subject in relation to the two windows; 3-4, in the diagram, gives front light from the northern window and transmitted light from the west, which is sometimes effective.

The backgrounds are sheets of mounting card, 22 x 28, hung upon a screen-frame which stands upon the floor, so that its position may be easily changed. Bottles of all shapes, as well as boxes filled with damp sand, are used as containers; but, sometimes, a carpenter's wooden screw or a small vise is the only thing which will hold the twig exactly in the desired position. Exposures are reckoned by the Wynne meter, using the light tint and calling the plate-speed four numbers slower. I seldom lose a plate from wrong exposure. Factorial development gives negatives very even in quality.

As the leaves on the blueberry-branch were all dark red or a mixture of red and green, I was much amazed to find that they came out so light. After thinking it over, I decided that it was because they were wet and reflected the light, as any wet surface will do. They had been lying in a pan of water and I shook off as much as possible; but did not wait for them to dry before making the exposure. The data are given in "Our Illustrations" department and will be found helpful to those who contemplate making nature-studies in winter with a camera.



LIGHTING-DIAGRAM



"IN FORMS OF BEAUTY ALL UNGUESSED"

WILLIAM LUDLUM

When Winter Comes

WILLIAM LUDLUM

When winter comes—why store away
The camera you used yesterday?
It has no fear of temperatures—
But through all seasons it endures;
Though wet or dry, or cold or hot,
Your camera should be on the spot
To capture each succeeding grace
On Nature's ever changing face.

When winter comes—though days be chill
And snow-clad every vale and hill—
What of it? Coats are made to wear
And you should have no thought or care
Of winds that blow or frost that bites.
Buck up! Get out and view the sights
That winter only can provide,
And—tote a camera at your side.

When winter comes—dress warm and go
Prepared for pictures in the snow.
Forswear the radiator's cheer—
This is the best time of the year
For cameras and for humans, too;
Snow puts the joy of life in you
Until the red blood in you—hums!
And cameras thrive—when winter comes.

When winter comes—the earth is dressed
In forms of beauty all unguessed
By those who only live where they
Must view green pastures every day.
This may be pastoral and sublime
For poets; it's but winter, prime,
That robes the earth in snowy dress
And covers up its ugliness.

When winter comes—the drab and gray
Unsightly scars are hid away
And brightened by the falling snow
Until they glisten, gleam and glow
Reflecting light from crystal gems
Suspended from a million stems.
Wherever winter's breath has passed
A wealth of beauty has amassed.



LEARNING TO FOCUS

G. H. MCKELWAY

Teaching a Child the Use of the Camera

G. H. MCKELWAY



ICAN remember very distinctly, one summer-afternoon when I was only a little fellow, my father coming out from the city to the country-town where we were staying, and meeting my brother and myself at the station where we had gone to await the coming of his train. On the way up from the station, we passed a small patch of woods and when we reached that point my father took from his pocket a revolver, loaded it, made a target out of a piece of paper, fastened it to a tree, and gave us youngsters a lesson; first, in the handling of the weapon and then in shooting at the target. Just how old I was at the time I am not certain; but as I was only seven years old, the last summer that we spent in that town, it is certain that I was no older than that. Therefore, when my little girl reached the age of seven years, I decided that it was time for her to learn how to "shoot".

But instead of entrusting her with anything so dangerous as a revolver, she was taught to do her "shooting" with a camera.

Many persons would have thought it best to begin with the use of a simple box-camera; but I thought that on account of the limits imposed by the single lens, working at a small aperture, and the inability to learn anything concerning focusing, it would be better to experiment with a small camera of a higher quality. The first pictures were made with a small folding pocket-camera with a fast, high-grade lens. This taught her how to estimate the distance, the relationship between the various apertures and the amount of exposure required in sunlight and shadow at different times of the day and seasons of the year; as well as the way in which the light is affected by clouds, haze or snow. The little camera was fitted with a direct view-finder, in addition to the usual brilliant reflecting-finder, so that she

had an opportunity to learn the use of both methods of pointing a camera toward the picture to be made.

Some will believe it unwise to entrust so small a child with an expensive instrument and will

subjects for her to practise on and learn about; and lastly, because she was not wasting films by careless snapshooting but had a purpose for every picture and was continually coached how to make it, the results were of a much higher quality than could have been expected otherwise, and so she was always encouraged to continue in her work.

When she had learned to manipulate the folding pocket-camera, her education was continued



COMPOSING THE PICTURE G. H. MCKELWAY

say that she would have had just as much fun with a moderate-priced box-camera. My reasons for disagreeing with these excellent people are: first, she used the camera only when I was with her so that I could correct any carelessness on her part in the handling of it; second, that she learned a great deal more about the science of photography by making a relatively small number of pictures and being carefully coached as to the methods to be used with each one than she would have done by haphazard "shooting" with the box-camera; third, that with the good lens, it was possible for her to attempt many pictures that would have been hopeless with other equipment, thus greatly increasing the variety of



WINDING THE FILM G. H. MCKELWAY

with one of the reflecting-type and the result is that now she can use even my heavy Graflex and turn out good pictures, although for a few years yet its weight will prevent extensive use of so heavy a camera. With a lighter reflecting-camera she can already make well-focused and well-composed pictures.

But the instruction has not ended when the shutter has been tripped. In the evening she has been shown how the films or plates are developed, how they are printed, and even some-

thing about making enlargements from them. Her pictures, even those undoubtedly poor, have been printed or enlarged and the results shown to her and criticised, not only for mistakes in focusing, shutter-speed, or aperture, but criticised as to their composition. She has been shown the improvements that might have been made by exposing from a different viewpoint, by excluding certain parts of the picture or by including others, and how to strengthen the pictures by making more prominent some things

and using others as mere accessories to the more important ones.

The result of such training has not only been to make her already a fair photographer, but it has given us something more to enjoy in common, and has given us many happy hours together. It may be that she will never acquire many prizes for her work; but, if that should be the case, it will be because of the limitations of her teacher and not on account of her own lack of skill or interest in the work.

The "Still" Cameraman

SHIRLEY VANCE MARTIN



BEAUTY, for the photographic artist, is wherever the sun shines. But beauty, in its essence, is an ethereal thing. Properly set off by the talent of an artist, it is something recognisable by the most inexpert eye. But to wrest this beautiful effect from a drab background requires æsthetic perception and alertness. For the beauties of the out-of-the-way places are much like those forms of insect life which assume the color of their background to avoid detection. For the photographer prying into the most inanimate and prosaic spots, a harmony of grouping or a filtration of light

caught upon the camera plate will turn seeming ugliness into the rarest beauty.

But the commercial side of photography is too little concerned with beauty. It has become a form of flattery or hasty utility. Into this category, in its present status, falls the ordinary occupation of the "still" cameraman of the motion-picture studios.

"Still" photography is just what the word implies, in contrast to motion-photography. The "still" man is an indispensable adjunct of the studio. He is a link between the production, exploitation and distribution branches of the kinema-industry, the three important divisions



THE DESERT

SHIRLEY VANCE MARTIN



THE LOOKOUT

SHIRLEY VANCE MARTIN

of the motion-picture from the time of making to the point of projecting on the screen.

To the producer he serves as a checking-system which records the progress of the film. For, as the director and camera-cranker proceed, the "still" man "shoots" along with them. His photographs serve as records for the costume-man and the actors, from which they check up the costumes worn in the earlier filming of a sequence. When a scene requires retaking, in the event that the set must be re-dressed, the disposal of furniture and other appointments can be lined up from "the stills". So, too, the position of actors and innumerable other details can be recorded.

It is in the exploitation of a production, however, that the "still" man is of greatest service. Publicity is essential to the financial success of a film. Photographs are the most effective means to publicise a picture. They carry the appeal to the eye, which is the most graphic medium of appeal. A well-written publicity-tale means nothing unless it is read through; but a photograph tells all in a glance.

It is strikingly apparent, therefore, that the "still" man is a very important cog in the wheel of film-production. The logical deduction must

be that the producer would recognise this and make it a point to get the very ablest men for his "still" department. Such, however, is not usually the case.

Several years ago, I became impressed with the possibilities of my phase of work in relation to the motion-picture. For me, it was a hazardous undertaking; but I had the faith of my conviction, and closed my portrait-studio and prevailed upon a film-producer to let me demonstrate my point of view.

My introduction to kinema still-work was appalling. I hovered about a set a few days before assuming my duties in order to gain acquaintance with the field. When a director wanted a "still", the camera-grinder would search about until he found a "still" camera, which was usually thrust away carelessly into a corner of the stage. Sometimes the camera-grinder made the picture; but, as like as not, it was an office-boy or anyone who would volunteer to press the bulb. The result, of course, was usually a print which would make a photographer with the faintest degree of pride groan with anguish when he looked at it.

Everything was what the publicity-department would call "fuzzy"—soft focus. A photo-



CHARLES DUDLEY AS "LINCOLN"

SHIRLEY V. MARTIN

graph, to have any publicity-value, must be sharp so that it will withstand subjection to the coarse screening for newspaper-reproduction. It is the most difficult thing in conducting a "still"-department to win a photographer over to make his pictures sharp. The temptation to make a soft, impressionistic picture is great. But the conscientious "still" man, after careful experience, can master the trick of making a picture that will be sharp, but giving the effect of softness.

It is sad, but true, that a comparatively short time ago producers looked upon the still cameraman as a sort of extraneous employee, an added expense. When I first joined Joseph M. Schenck Productions, there was no "still" department. But I succeeded in converting Mr. Schenck, who has a faculty for quickly grasping the potential value of innovations, to my views. The result was that he established a department as a separate entity of his studio, an independent unit, but one working in conjunction with the various other units. At present, there is a "still" man for each company, and an entire building

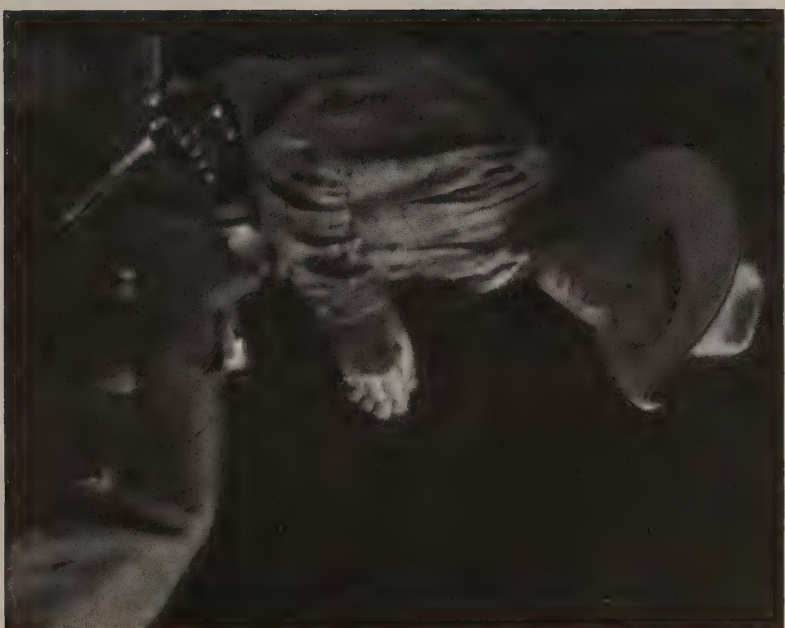
with equipment and expert man-power for turning out thousands of prints of fine quality each day.

However, the surface of possibilities has hardly been scratched. The important thing is that producers have begun to think along the line of still photography. The "still" man is a studio-utilitarian. But he is human, and has the impulses for the artistic that photographers in other lines have. He is required to be constantly in attendance on the director, ready to set up his camera and snatch a quick photograph without holding up the filming of the story. His artistic concepts must come in flashes and be grasped at hastily.

On location-trips, for instance, there are landscapes which invite his fancy. Film companies pry into the untrammelled places seeking scenic effects which other companies have not found. Here the "still" man finds a spot which he registers on his plate to inspire the lover of the beautiful. The film-industry attracts the odd and colorful characters from all parts of the world. Those are rich subjects for the photo-



JACKIE COOGAN IN "TROUBLE"



SHIRLEY VANCE MARTIN

SLIM SMITH



THE REST IN THE DESERT
SHIRLEY VANCE MARTIN



grapher who looks beyond the everyday commercial exigencies of his work.

The "still" man's star is in the ascendant. Each day he grows more valuable in the estimation of the producer. I look forward to the day when his services will be diverted to purposes which, to mention now, would sound to the producer like far-fetched delusions.

It is the destiny of the "still" camera, I believe, to do away ultimately with location trips, to a large extent. This radical development, which I have detailed to Mr. Schenck, and which he has thought well enough of to consider worth trying, is in the form of a camera-expedition. This new plan is especially applicable to pictures that call for foreign settings. One of the greatest drawbacks to foreign locations is the uncertainty of climate and physical conditions. The cost in time and money for one of these trips is enormous, of course. It would be worth it if the right results were obtained. This is not always the case, because of the peculiarity of climate affecting photography. My idea is to send a "still" man alone or with a member of the technical staff to spend an unlimited amount of time in the country or locality to be reproduced. Weeks or months, if necessary, should be spent in gathering photographic data from which a reproduction could be made at home. He should live among the people of that country, absorbing their modes of life and customs and registering

them on his camera-plates. He should take innumerable shots of the characteristic topography of that country. His completed efforts should be an exhaustive collection covering every phase of a country and the people who inhabit it.

Already, there is a remote portent of this eventual condition in the tendency of film technical experts to build as many exterior sets as possible inside the covered stages. Film-settings require certain lighting-qualities, and these lighting-effects can be regulated precisely under the studio-lamps. In motion-pictures, the sun has been supplanted as the supreme illuminator.

It will come to pass, in time, that the portrait-photography too, will be placed in the care of the competent "still" man. The artistic posing of the stars for magazine-uses, gift-photographs and fan-distribution will be given over to the "still" man, who will be a man of highest skill. At present, the star goes to the studio of an art-photographer who studies her an hour or two and then photographs her in a dozen or more poses at a sitting. The man to do this should be the "still" man, who spends his whole time, day after day, studying her, photographing her; who is familiar with her every gesture, every characteristic mannerism and shade of emotion; who knows her photographic value through snapping her a score of times every day.

Practical Observations of a Photo-Finisher

E. N. MUSGRAVE



VERY photo-finisher has his own way of handling the development, drying, cutting and sorting of films. And it is very probable—inasmuch as we find human nature very much the same everywhere—that he considers his own methods far superior to any other. However, it has been my experience to work for and with men who insisted upon substituting prejudice for any change toward efficiency. Nowadays, there are few photo-finishers, if they have any appreciable volume of business, who do not use developing, fixing and washing-tanks. By tanks, I mean the stone or enameled tanks that are of sufficient depth to allow the films to hang down freely from the top, and thus become completely immersed in the solution.

Slipshod methods are productive of unsatisfactory results; and it is to be deplored that there are still so many men who consider speed a

greater necessity than quality. But let us consider the methods of the man who wishes to turn out films that are correctly handled. Some very accurate system of checking, for identification-purposes, is arranged, so that the film is certain to be placed with the original order after development. The developer is tested for temperature with a reliable thermometer. If an extreme degree is noted, some measure is taken to raise or reduce it accordingly; this is generally done without the use of hot water or ice added directly to the solution, unless absolutely necessary. A copper-tube which contains hot or ice-water is immersed in it, for instance. When the films are stripped and attached to the hangers they are placed, one to three at a time, in the developer, the photo-finisher taking care to separate them immediately, and to move them up and down two or three times to be sure that they are not in contact with anything and, also, to remove any air-bubbles that



may have formed. During development the worker looks at them to see how they are "coming", and also to prevent them from developing in contact with each other in case any might have stuck together regardless of the precautions taken. When they are developed, he takes out as many hangers at a time as it is convenient to handle—unless the developer-temperature is high, when they should be removed singly to prevent scratching—places them in the rinsing-tank and separates them to make sure that water touches both surfaces of each film. A short rinse is, of course, sufficient, and the hangers are placed in the same manner, in the hypo. When the films have cleared they are left in the hypo, approximately one-third to one-half again as long as was necessary for them to clear. They are then placed in the wash-tank and separated far enough so that plenty of water may circulate between and around each one. If the films are touching or if they have been placed on the hangers back to back, some very disagreeable streaks will result unless much care is taken to separate them several times with the hands during the period of washing.

One great evil arises at this point, and it is true of many photo-finishers. Generally, a finisher allows his films to wash by the clock—fifteen to twenty minutes is the usual time. Twenty minutes is sufficient—that is if the water pressure is good, enough to cause a good, steady stream to flow. But in so many cases, a one-half inch pipe is the total and only feed for the whole laboratory and whenever more than one faucet is running, an unsatisfactory pressure is had at each outlet. We find, then, that when the films are to be washed, there is often little hope of obtaining sufficient water to wash them in less than thirty minutes. And, of course, when the temperature of the wash-water is above seventy-five degrees F., any prolonged washing is not to be desired. The only remedy for such conditions is either to turn off all the other faucets or to hire a plumber and have a one-inch or larger pipe put in.

As to drying, there is little that may be said with which most photo-finishers have not become acquainted in one way or another. However, the room for drying-purposes is important and should be well arranged. It should be as free as possible of dust and dirt. In other words, it *must* be clean. Although methods differ with regard to forced drying, whatever method may be used, it should operate on the principle of dry-air circulation. The method used by some finishers of placing a stove or gas-burner in a room with the films and then sealing it, is a mistake. However, they generally realise this in a short time. Air-circulation should be free.

If films are left to dry clipped to hangers, they should not be so close together that there is danger of contact when the celluloid begins to curl just after drying has begun. And, within limits, no matter how high a degree of heat is forced onto the films, if the circulation is made to move at a rate proportional to the degree of heat, little danger may be expected. But, if the heat is thrown into the drying-room and there is insufficient air-expulsion, a number of things may happen—first, the softening and running of the emulsions. If this does not happen, we may expect curled, twisted films, that cause the printer no end of trouble, dissatisfaction of the customer and loss of business for the photo-finisher. Forced drying, in any event, is impracticable when the films have not been hardened properly in the fixing-process. Probably the best drying-method is to throw open all the doors and ventilators in the drying-room and allow the films to dry without any other aid. If they may be left overnight or several hours for this purpose, it is the most feasible and most satisfactory method.

One very important point where false economy is often practised is the using of worn-out solutions. When a tank of developer is muddy, ill-smelling and slow-working, throw it away! Films should never be forced through a developer that leaves them streaked, stained and of mushy appearance. Likewise, no good can come from a worn-out hypo-solution, as invariably all the salts will not be dissolved, even though the films have cleared. Occasionally, insufficient rinsing will cause a precipitation of alum on account of premature neutralisation of the acid—in solutions where acid-hardener is used—before the strength of the hypo is gone. Whether this is a fact or whether the hypo refuses to dissolve any more silver-salts, it should be discarded. The risk of obtaining softened emulsions, due to lack of hardener, is by no means worth the cost of a fresh solution. In trying to save a few pennies you risk the loss of many dollars.

If the solutions are correct in strength and temperature, if the developing is timed properly, if the fixing is sufficient, if the washing is complete, and if the drying is naturally and properly done, what excellent results we do have! The negatives are a pleasure to examine. Such photo-finishing leaves us all with "a good taste in our mouths" at the end of the day. The printer takes more pride in making a print from a negative of smooth, flat texture, and of pleasing intermediate contrasts. The proprietor looks at the excellent results of the day's work and is pleased with himself and his employees, and he deserves to be, for the confidence and good-will of his customers will pay him well financially.

For Love of the Game

W. L. HARTSHORN



HIS article is not technical nor will it add much to the photographic information of its readers; but there is never a moment when it is not timely, nor a place where it does not apply. It's just a little heart-to-heart talk, of the "booster" type. We are all such good friends that we can open our hearts to each other in confidence—we thousands who try to express ourselves through the medium of the camera. Only by achievement is one admitted to membership among us; and the craftsman who labors only for commercial success gives up the greater profit that enriches him in the love of his work. Therefore, you readily see that this cannot be technical, so let's get on with the subject.

Do things ever go wrong with you? Do you ever feel that you might have made a greater success in some other profession? Or if your purse is full and the dollar-pile not an issue, do you ever long for a job which you could love so well that the long hours of work would be a pleasure? Has this ever happened to you? If I know the sort of mankind whose work is a part of his very soul, I know he'll answer, "Yes. At times, I've surely felt this." Of course you have. And why not? It's the commonest failing in a work-a-day life, and it means something for our good. You may not have analysed it, but the underlying cause was the fact that you had "gone stale." How could you help asking yourself questions? Doctors tell us that when we are in this condition, it is our livers that are out of "kilter", but they're not. It's just a plain case of "going stale", and there are just as many causes for it as there are people to have it.

Anyone doing any kind of work anywhere is at times oppressed by it. Perhaps it becomes monotonous, or perhaps the work itself is not satisfying, not broad gauge enough. There is not a doubt in the world that even the Publisher of PHOTO-ERA MAGAZINE has occasionally felt that he would have been a little happier if he had been born Jackie Coogan, or had put his thousands into the well with the oil in it. Lately, a man, in training to be a king, preferred corned beef and cabbage on a Canadian cattle-ranch to the steady court-diet. That would seem to make variety, once the spice of life, one of the very components of existence. So we hunt for any road that leads away from what we're doing, just long enough to rest up; that's all we really need. A change, doing something different, recuperating our enthusiasm, feeding the hunger with all that of

which we have been starved, these things are good as any medicine.

Many thousands of us around the camera-fireside have such responsibilities that we cannot afford the expense of acquiring the cure by seeking new names in new places. We have to plod along in the daily grind; if we must eat, we must earn. No outside change for us. If we seek a cure, it must be within ourselves, some change of the inner man.

This period of staleness, of depression, is one of the most dangerous to the success of our business. Lack of enthusiasm begets neglect. Our work suffers and we ourselves become mediocre. This is the very moment when the other fellow is putting in his best "licks"; this is the time when he "slips something over on us". We're asleep to opportunity and he knows it, and very properly makes the most of it. It sometimes takes a jolt to bring us back into our production stride, artistically and economically. It's our own fault if we quit under the jolt, and as a more humane cure is preferable, here it is.

We must get a lens-eye view of ourselves. Before we can do that, we must clean up. So we'll start by washing all the windows and other visible glass. We'll clean the stairs and polish the brass. We'll scrub and scour till the shop-worn appearance of our studio is too apparent; then we'll apply a little paint here and a little varnish there, to bring back the glory of youth or preserve the antique. It works both ways equally well and won't be expensive; perhaps we'll even do it ourselves. Then, out in the rear, we find that the old back room has grown dingy and dreary; but what a world of sunshine a little white paint can put into it. This done, we may have effected a cure by the changed appearance of our surroundings or the change in our work. Even this little bit may have done it. If it hasn't, let's go on.

We can always clean house to advantage. Little things so quickly pile up into messy heaps, in ourselves and the rooms where we live. What a curiosity shop accumulates as we gather in our treasures and never pass any of them out. Elbert Hubbard once remarked that one horseshoe was good luck, but a wagon-load of horseshoes was just junk. So, no doubt, we've been collecting too many horseshoes without realising it. Let's sell them for old iron or, failing that, give them to the nearest dump. We've been carrying too heavy a load to go after good luck.

Next we'll clean out that old desk. Get rid of

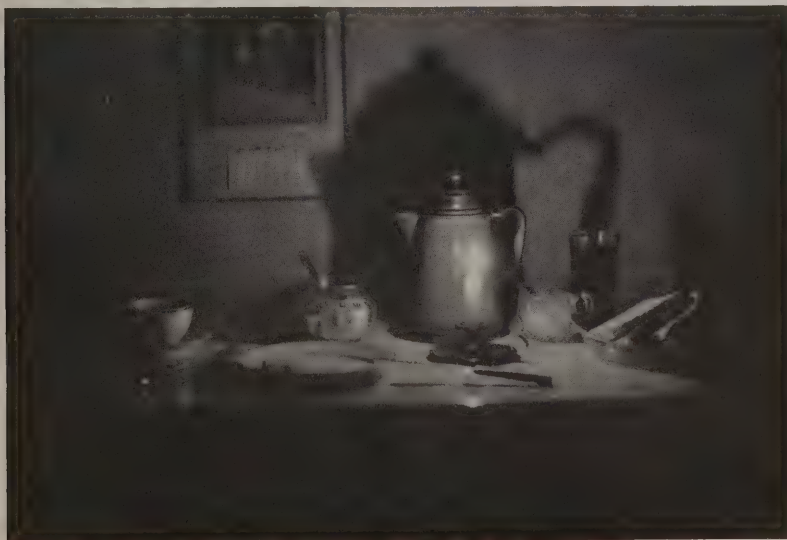
the mass of near-information and make way for improvement. Write down the list of friends we want to call on and haven't; make it a point to devote at least two evenings a week, shaking hands and smiling, among those who are cheered by our warmth and warmed by our cheer. We must invest ourselves a little. Donate our personality for the good of the cause, and we shall be amazed at the widening of the horizon of our daily life. The size of our community is not important; but the size of our thoughts is. The activity of our city is dependent upon the activity of other men like us and it is not important in what general direction the trend of city-life is going, but how active we ourselves are in promoting its prosperity by improving our own welfare.

We're just about ready now to get over the sickness. We have celebrated our reviving interest by attending a convention, or reading about it, and our minds are more active. We're once more feeling fit and ready to slay a lion, when suddenly we realise that we are only one small person in one small community where art is not highly paid. We're too small, too unknown, too unsung. Success in another profession might be easier; we might even love another man's job and not call it work at all. Our competitors in larger cities have the chances weekly that do not come to us in a year. Then, too, our equipment is inadequate. What shall we say to this?

Ror! In the Louvre at Paris is a Greek statue which probably dated back to 400 B.C. It was

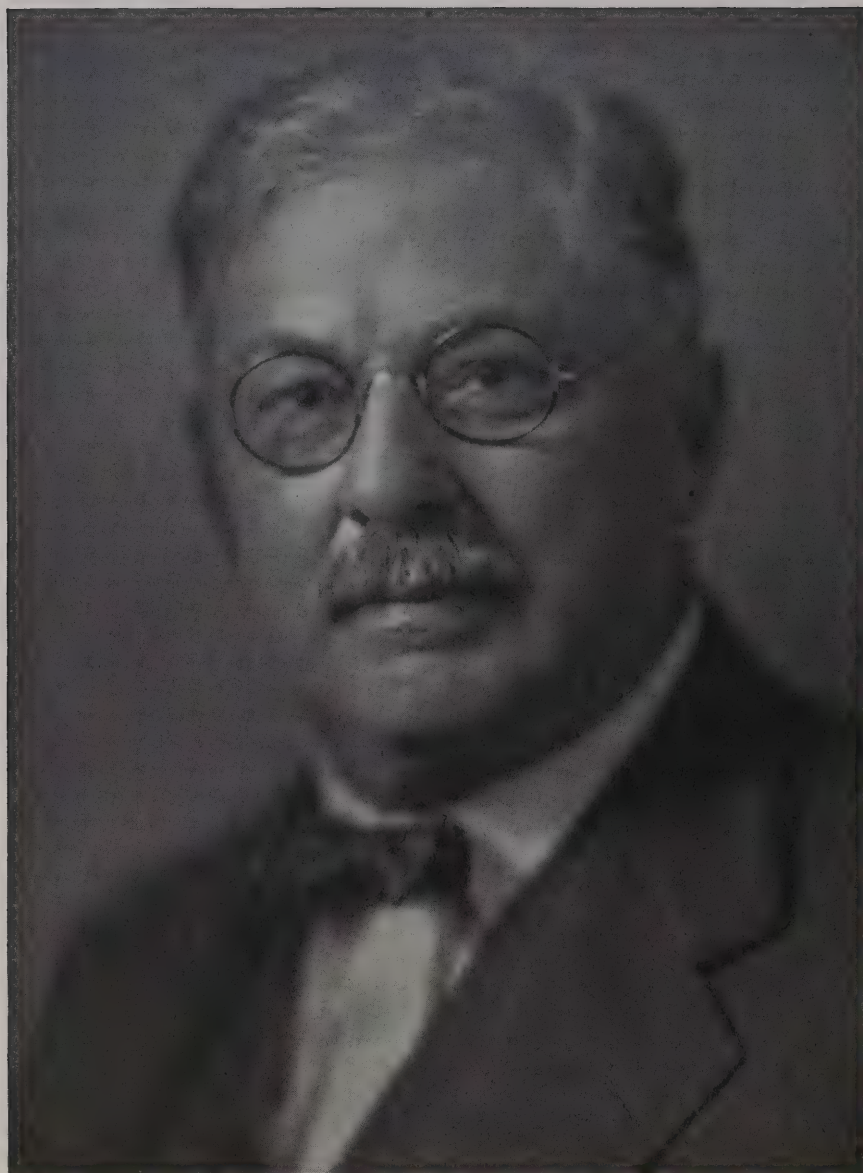
made by a man whose chisels and mallets were crude. He had never heard of compressed air. He did not have one thousandth part of the mechanical equipment that an ordinary gravestone concern employs in its shops to-day. But in his mentality, in his make-up, was the divine spark of genius. He did not think of the future nor what his own success might be; but he cut so well in his daily job, he carved so perfectly the thing that was given him to do, that he silently hurled a challenge down through two thousand three hundred years to every artist in every material in every country of the world to better the thing that the Venus de Milo stands for. But we have never done it. If he could do then what millions have been unable to improve upon in two thousand years—the world's best among them—we have no reason to feel blue that we may live in a small town, in a remote community, or that art goes unrewarded. The everlasting "punch" rivals the divine spark. This may sound queer, but think it over.

Do things ever go wrong with you? Do you ever feel that you might have made a greater success in some other profession? Do you ever long for a job you could love so well that the long hours of work would be a pleasure? Has this ever happened to you, my camera-brother? I hope so. It means that you had "gone stale", but you cleaned house, and are ready to carve your destiny in successful lines and curves of your own profession. Perhaps there's a world picture in the dooryard. Let's go look.



BEDTIME LUNCHEON

HELMUT KROENING



PORTRAIT
W. H. TOWLES





EDITORIAL



Injudicious Publicity Methods

IN the conduct of his business, the alert professional photographer is generally concerned about the status of his patronage, for on the extent of his orders for sittings depends his financial success. Unlike the physician or the artist, he may resort to advertising, vicarious solicitation and other methods to obtain custom. Of course, the superior quality of his work and its personal appeal contribute in a large measure to his success; and there are photographers who consider this the basis of their reputation, sufficient to yield them an adequate income. That an engaging personality and an exemplary business-policy are also essential to prosperity, is self-evident. Strange as it may seem, however, there are photographers who yield to the temptation to adopt unethical methods in procuring custom. Their aim seems to be to get results quickly and abundantly, regardless of the character of the means employed, and quite unmindful of the impression it may make on their reputable fellow-craftsmen and on a discriminating public.

Abel's Weekly has given considerable space in its pages to the subject of professional advertising, which, indeed, is a regular feature of this estimable photographic journal. Besides excellent suggestions of its own, it has published numerous examples of pertinent, plausible advertisements used by portrait and industrial photographers in various parts of the country. One of these—printed without editorial comment—has the merit of ingenuity, but is of doubtful propriety. The audacious advertiser simply attaches to the door-handle or steering-wheel of a motor-car, parked in a seemingly permissible spot, a tag similar to the one used by the traffic-officer of the beat in summoning the owner to court for a violation of the parking-rules. On reading the supposed summons, the car-owner or driver is agreeably surprised to discover that it is only a clever advertising-ruse—"he is summoned to appear within 30 days and show cause why he has neglected to use the parking-space at —'s studio and make an appointment for a sitting." The user of this scheme, a Canadian photographer, states that it has yielded him more results than any other medium he has ever used. In presenting it as "a novel adver-

tising-stunt", however, he does not appear to know that it was used—if only briefly—in Boston over a year ago, but for reasons, which after a moment's reflection must be obvious, was speedily banned by the police-authorities. Moreover, the Boston motorists, whose cars were tagged in this manner, stated that the feeling of relief at the discovery that the matter was not serious, at all, but only an impertinent advertising-trick, quickly changed to one of resentment. Even if the tag-method were permitted to be used, its advertising-value may be questioned. Selling coupons, when the quality of the photographs eventually delivered to the customer is inferior to what was shown and promised by the agent; offering a certain style of portraits at conflicting prices; free sittings, and other plausible inducements to lure possible customers to the studio, are methods not compatible with an honorable profession.

In pleasing contrast to the tag-method, just described, is one of the mediums adopted by W. P. Bruning, of Cleveland. This home-portraitist, before Christmas, issued to his prospective customers a card bearing two excellent portraits, side by side, of a handsome baby-boy. One represents the youngster as crying—manifestly not a pleasing expression. In the other, adjoining picture, he is seen smiling contentedly and, assuredly, appearing at his best. In a few telling words, the artist draws a comparison between the two portraits, and invites the recipients of the card to have photographs made of their babies, for Christmas.

Fortunately, the desirable and, at the same time, effective means to increase one's business outnumber those that are meretricious, though profitable. The greater the number of practitioners that are high-minded, well-bred and considerate, the greater the honor and credit that will accrue to photography as a respected and lucrative profession.



To be conscientious in the performance of one's duty is a virtue nowadays. The clerk in a photo-supply store; the portrait photographer; the photo-finisher—each should serve the customer as if he or she were a near and respected relative. Nothing less will do.



ADVANCED COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Advanced Competition
Wolfeboro, New Hampshire, U.S.A.



Prizes

First Prize: Value \$10.00.
Second Prize: Value \$5.00.
Third Prize: Value \$3.00.

Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Prizes may be chosen by the winners, and will be awarded in photographic materials sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books. If preferred, the winner of a first prize may have a solid silver cup, of artistic design, suitably engraved.

Prints may be regarded as ineligible for a competition if any of the following rules are not fully complied with by the contestant.



Rules

1. This competition is free and open to photographers of ability and in good standing—amateur or professional.
2. Not more than two subjects may be entered, but they must represent, throughout, the personal, unaided work of competitors. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered into competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

3. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail. All prints should be mounted on stiff boards. A narrow margin is permissible.

4. Each print must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer, and printing-process. Enclose return-postage in this letter. Data-blanks sent at request.

5. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he shall have received official recognition.

6. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data. Criticism at request.

7. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other. Large packages may be sent by express, prepaid.

8. Competitors who have won three first prizes within a twelve-month become ineligible to compete for prizes in this competition for two years thereafter.

Awards—Advanced Competition

Domestic Pets

Closed November 30, 1923

First Prize: Franklin I. Jordan.
Second Prize: Walter Rutherford.
Third Prize: Arthur W. Grumbine.

Honorable Mention: Cornelia Clarke; J. H. Field; A. Beng Guat; J. Kirkland Hodges; A. R. Hutten; Dr. K. Koike; James S. Loomis; Harold B. Neal; Robert C. Paulus; Gertrude Shockey; Elsa B. Versfelt; Otho Webb.



Subjects for Competition—1924

"Pictures by Artificial Light." Closes January 31.
"Miscellaneous." Closes February 29.
"Child-Studies." Closes March 31.
"Street-Scenes." Closes April 30.
"Bridges." Closes May 31.
"Marines." Closes June 30.
"Landscapes with Clouds." Closes July 31.
"Mountains and Hills." Closes August 31.
"Summer-Sports." Closes September 30.
"Architectural Subjects." Closes October 31.
"Domestic Pets." Closes November 30.
"Indoor-Genres." Closes December 31.

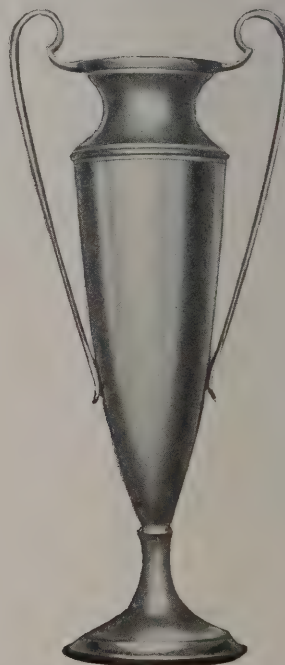


Photo-Era Prize-Cup



WOLF
FRANKLIN I. JORDAN
FIRST PRIZE—DOMESTIC PETS



BONNIE

WALTER RUTHERFORD

SECOND PRIZE—DOMESTIC PETS

Advanced Workers' Competition

THE excellent portrayal of "Wolf"—on preceding page—the placement of the animal and the technical skill are points that merit high commendation. True, the critical observer may dissent from the artist's decision to have the throat and chest of the dog so brilliantly lighted; but Mr. Jordan would explain that this long mass of highlight is due largely to the very light color of these parts of the animal's coat. A subdued lighting undoubtedly would have produced less contrast throughout, but with it would have gone, in a large degree, the present snap and animation of the picture. Trimming at the top would also help.

Data: September, 4 P.M.; bright sun; Graflex camera; 6-inch Dynar lens; at F/6; 1/62 second; Eastman film; pyro; tank-development; enlargement on Wellington Carbon Bromide.

My experience with "Domestic Pets" competitions, during the past seventeen years, has shown that none is possible without its quota of cat-pictures. Pussy is the domestic pet *par excellence*, though "Buster" runs her a close second. The former belongs manifestly indoors—*i.e.*, most of the time—whereas the latter's place seems to be outside and near the house, with numerous,

justifiable exceptions. Like dogs, some cats are virtually human in intelligence, affection and loyalty. A handsome cat like "Bonnie" is an object of admiration and deserves, as it has received, his master's highest artistic ability in portrayal. Mr. Rutherford demonstrated his rare skill in this domain of photographic activity by a portrait of an Indian guide which received the highest award in the February, 1923, competition.

Data: March, 1923; diffused bright light; 8¼-inch B. & L.—Zeiss Tessar; at F/8; 1/25 second; Eastman Portrait Film; enlarged on Argo Contrast Rough.

Although the competition did not suffer for the lack of variety, there were pictures of birds, fishes, chickens, mice, horses, cows, turtles, even snakes. Comparatively few reached the level of Honorable Mention, which class was composed mostly of pictures of dogs and cats. This is the reason that pictures of the former predominated in that class. Hence, "Rags" decorates the opposite page. In admiring the superb portrait-quality of Mr. Grumbine's picture, the observer cannot but regret that so queer a pet name, as "Rags", is applied to so noble and distinguished looking a creature. One of my friends owns a magnificent Newfoundland dog, similar in appearance to "Rags"



"RAGS"

ARTHUR W. GRUMBINE

THIRD PRIZE—DOMESTIC PETS

who responds to the call of "Rex!"; but our Pennsylvania competitor probably preferred a name a bit unusual. Perhaps, the animal, in Mr. Grumbine's case, was associated with an incident that justifies his seemingly incongruous appellation.

Data: Picture made in Pennsylvania; June, 1923; bright sunshine; 4 x 5 Rev. Back Auto Graflex; 8¼-inch Eastman Anastigmat F/4.5; used at full opening; 1/35 second in shade of house; Eastman Cut Film, Super-Speed; tank-dev.; contact print on Azo F, No. 3; M. Q. developer.

Honorable Mention

THE group of selected Honorable Mentions, which appears on the succeeding page, is filled with interest. The picture which might have been in the prize-winning class, except for the fact that it is confined to three pictures, is No. 9, "Discussing a Scandal". As a composition, it is clever, original and plausible. It is also exceedingly well done technically. Data: Made on a day of faint sunlight; 3¼ x 4¼ Rev. Back Auto Graflex; 7½-inch B. & L.—Zeiss Ic Tessar; at F/4.5; 1/75 second; Graflex Roll Film; print on P.M.C. Bromide; Amidol.

No. 4, also suggestive in a story-telling way, gives variety to the group. A difficult subject, it has been managed with exceptional skill, the white coats of the couple being rendered with careful attention to their true color-value. The patience exercised by the artist, in carrying out the idea of courtship, will be appreciated by those who have been engaged in arranging similar groups. Data: Made at Woodhaven, L. I.; July 11, A.M.; good light; 6½ x 8½ Century Camera; 9½-inch Dagor; at F/6.8; 1/20 second; Standard Polychrome plate; pyro; enl. on P. M. C. No. 3, Contrasty.

No. 3, although the natural attitude of a dog looking up, happens to suggest an obvious starlike arrangement in that the ears, the muzzle, the lower jaw with the protruding tongue, the white-coated throat and the back of the neck radiate from a common center in six different directions. It is certainly unique in the field of animal-portraiture. The author, Harold B. Neal, is to be complimented. Made at Jamaica Plain, Mass.; 10.30 A.M.; bright sunlight; 4 x 5 Reflex camera; 6-inch Wollensak Velostigmat; at stop F/4.5 or F/6.5; 1/150 second; Hammer Double-Coated Ortho; pyro; enlarged part of negative on Eastman's Master Paper.

No. 6 shows puss—"Snickle-Fritz"—in the fullness of his beautiful coat of fur. Mr. Field, a lover of beauty in its best sense, has never yet failed to contribute to these competitions a print filled with pictorial attractiveness. His present effort justifies this statement. Made at Fayetteville, Ark., on a rather dull day; 8 x 10 portrait-camera; Heliar lens; at full opening; about 1 second; Eastman Portrait Film; pyro-soda; tank-dev.; print, Eastman Carbon Black D.

The author of the little family-group, "Six Little Sisters", No. 8, simply could not resist the temptation to add to her portfolio a print of a theme familiar and trite, yet not without a degree of fascination. As I recall the original print, Mrs. Clarke demonstrates her ample technical skill. Made at Grinnell, Iowa, May, 4 P.M., in shadow cast by house; bright sunlight; 6½ x 8½ Century Camera; 12½-inch Dallmeyer 3 D; at F/16; quick bulb-exposure; Seed 26x plate; pyro; print, Azo No. 2, Glossy.

The merits of the remaining four subjects are not to be assumed, but are positive despite their greatly reduced size. The excellence of composition is apparent, even if detail is slightly obscured.

WILFRED A. FRENCH.



SELECTED HONORABLE MENTION PICTURES—DOMESTIC PETS

- 1 *My Domestic Pets*
Elsa B. Versfelt
- 2 *An Old Faithful*
Otto Webb
- 3 *Bo*
Harold B. Neal

- 4 *"Speak for yourself, John!"*
A. R. Hutten
- 5 *Sport*
James S. Loomis
- 6 *Snackle-Fritz*
J. H. Field

- 7 *Nobody's Pet*
Dr. K. Koike
- 8 *Six Little Sisters*
Cornelia Clarke
- 9 *Discussing a Scandal*
Robert C. Paulus



SUBJECT FOR NEXT COMPETITION

ADVANCED WORKERS



Advanced Competition—Child-Studies Closes March 31, 1924

THE appeal of a child cannot be denied. There are those who say that they do not care for children and who are gruff and almost unkind with them. Yet, it must be a flint-like heart, indeed, which can continue to resist the appeal of a child in laughter or fail to aid one in distress. To be sure, children are naughty, noisy, mischievous and, sometimes, really bad; but, after all, let us not forget how much they mean to us, to the community and to the nation.

In all nature, or in all art, what is more beautiful, sweet, pure and "altogether lovely" than a happy child? Alas, that any child should ever be otherwise. To be sure, there are times when the tears will fall; but let us hope that the cause may not be divorce, disease, hunger and the horrors of war. To the child, a broken doll is a source of real and poignant grief; but we older ones know that the child is in no physical or spiritual danger and that we may photograph the little tear-stained faces without compunction. Thus, from childish joys and sorrows, we may obtain subject-material which not only fills the requirements of this competition but may result in a picture of great value to relatives, friends and the photographic world. Of course, among the poor, the surroundings may not be so attractive; but who will say that poor children are not entitled to the camerist's attention? Therefore, in the making of child-studies for this competition, let the purpose be to portray child-life truthfully, the bitter with the sweet; and, perhaps, some picture may tell a story so convincingly that it will serve to right a wrong or to bring happiness where none existed.

Of first consideration is the true portrayal of the child. Artificiality, or a posing for effect, will rob the picture of the sweetness, simplicity and charm that should characterize childhood. Unfortunately, there are those who, by force of circumstances beyond their control, cannot help reflecting the poverty, unhappiness and even fear in which they live. It is a sad commentary on existing methods that any child should not be able to enjoy its birthright of health, laughter and play. However much we regret the situation, it is life; and its portrayal by the intelligent camerist may do much to help the children receive some measure of their heritage. Therefore, in looking for subjects, let the worker tell the truth, photographically, whether it be bitter or sweet. It will do us all good; and, in turn, we may become more eager to help the little ones laugh and play.

Obviously, the photographic outfit is important; but the camerist who owns a modest equipment need not feel that his neighbor with a reflecting-camera will outdistance him completely. The fact is, the worker himself is more likely to be the deciding factor in the success of the picture than the camera. However, other things being equal, a reflecting-camera is best suited to the requirements of child-study photography. The opportunity to view the subject right side up, and up to the moment of exposure, is a distinct advantage. Then, too, the focal-plane shutter enables the worker to take care of the matter of exposure more accurately,

owing to the large number of speeds that may be obtained. In short, for those that can afford it, the reflecting-camera is the most satisfactory equipment. Of the many excellent models of vest-pocket and coat-pocket cameras, there are several that are well equipped for the work in hand. Unless the subject is in very rapid motion, these cameras will meet every requirement. Of course, the view-finder must be depended upon in cases where there is no groundglass. A direct view-finder is of great help. Those who own box-cameras need not feel that they are unable to compete for lack of proper equipment. Although it is of distinct advantage to use the best obtainable outfit, the intelligent use of a box-camera with a meniscus-lens may enable the worker to win a prize as quickly as the owner of a reflecting-camera. It may be said truthfully that any camera, used intelligently, will serve to make a good child-study; but the worker must stay well within the limitations of his outfit and not attempt to do that which is beyond the capacity of his camera.

Now, what do we mean by a child-study? Exactly what the word signifies—the study of the child. If we are to study the child, we shall have to admit that we cannot well avoid a consideration, pictorially, of the child from early morning to bedtime. There is the bath, dressing and undressing, breakfast, preparation for school, outdoor-games in summer and winter, indoor-amusements, trips into the country, picnics, and there may be laughter and tears, success and failure, delight and disappointment—all of which the skillful camerist should attempt to record with true artistic feeling and appreciation.

It should be remembered that composition is a very important factor in a good child-study. No matter how delightful a child's face may be, if an obtrusive background detracts from the center of interest or the position of the principal subject is poor, the result is virtually a failure from the artistic viewpoint. To be sure, such a picture may be highly prized by the maker and by those who know the subject. However, in sending pictures to these competitions, it should be remembered that a true picture has universal appeal. In it, personality and local interest are overshadowed entirely, with the result that it is a delight to the beholder whether he lives in the United States or in Europe. Although a child makes an appeal that few can resist, nevertheless the worker should not lean too heavily on this for the success of his picture. If to the interest and appeal of his subject he adds good composition and technique, he has increased his chances at the hands of our jury, or any jury. Sometimes a clever title helps to win favor in certain cases.

The intelligent worker, especially if he be blessed with children, knows the wealth of subject-material that he has at hand. However, for the benefit of those that must find it, let me offer a few suggestions which may lead to other and better ones. A city-playground or recreation-center offers much excellent subject-material in rather concentrated form. The camerist must pick and choose under difficult conditions. There will be hundreds of children when he needs only one or a small group. However, the task is an interesting one, to say the least. Obviously, the



FULL OF GLEE

W. P. BRUNING

EXAMPLE OF INTERPRETATION

aim should be to avoid making the subject appear self-conscious or "camera-shy". If the picture may be obtained without the subject being aware of it, so much the better. Of course, there are times when the hearty and happy co-operation of the subject is necessary to the success of the picture.

The home offers the best "hunting-ground" for child-studies. There is likely to be a naturalness about a home-made child-study that is lacking in pictures of children made in public or in the excitement of a Sunday-school picnic. A child must be natural and happy to yield a good picture. Alas, that any other kind of picture could be made!

Some workers have had very good success by using a flash-lamp or other artificial illuminant. However, in most cases the display of so much paraphernalia and the fear of the "bang" tend to frighten the little subjects and, in my opinion, it is best not to use it. A little care and thoughtful planning will do much to solve the problem.

In Walter P. Bruning's delightful child-study, "Full of Glee", we have an appeal that few can resist. The contagious laugh, the little fist, clenched with delight, the chubby hand and the dancing eyes, combine to make it a splendid example. The composition is good and also the spacing. The white dress is properly subdued and the lighting satisfactory. The flesh tones are true and the modeling throughout is of exceptional excellence. It is well worth careful study.

We anticipate a large number of entries for this competition for we know, from past experience, that it is one of our most popular subjects. What is more, the children themselves take a delight in it and eagerly await the issue in which their pictures may appear. This year our group of Honorable Mention pictures will be an added attraction to contributors and subjects alike. The more entries there are the more pleasure there is in it for us all and to the winner of the new Photo-Era Prize Cup.

A. H. BEARDSLEY.



BEGINNERS' COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Beginners' Competition
Wolfeboro, New Hampshire, U.S.A.



Prizes

First Prize: Value \$3.00.

Second Prize: Value \$2.00.

Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Subject for each contest is "Miscellaneous".

Prizes, chosen by the winner, will be awarded in photo-materials, sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books.

Prints may be regarded as ineligible for a competition if any of the following rules are disregarded.



Rules

1. This competition is open only to beginners of not more than *two* years' practical camera-activity, and whose work submitted here is without any practical help from friend or professional expert. A signed statement to this effect should accompany the data.

2. Workers are eligible so long as they have not won a first prize in this competition. Winners of the first prize automatically drop out permanently, but may enter prints in the Advanced Class at any time.

3. Prints eligible are contact-prints and enlargements up to and including 8 x 10 inches.

4. Prints representing no more than *two* different subjects, for any one competition, and printed in any medium except blue-print, may be entered. They should be simply and tastefully mounted. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered in competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

5. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail.

6. Each print entered must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in this letter. Data-blanks sent at request. Criticism at request.

7. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he has received official recognition.

8. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data.

9. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other.

Awards—Beginners' Competition

Closed November 30, 1923

First Prize: Mrs. A. W. Grumbine.

Second Prize: Lucille Meyer.

Honorable Mention: A. Vincent Matifes; Robert M. Varnum.



What's Been Done With the New Camera?

PERHAPS you are among those who were fortunate enough to receive a new camera for Christmas. What have you done with it since December 25, 1923? Have you made any pictures? Did you develop the roll of film or plates? Have you made any prints or enlargements from the negatives? As an old school-teacher of mine used to say, "If not, why not?" Some readers might suggest politely that it was not exactly my business what they did with their Christmas cameras. Of course; but my interest is not meddlesome. My questions are asked because I wish to encourage every beginner to make a success of photography by *using* instead of *storing* his camera for the rest of the winter.

During the Christmas holidays I visited a number of homes in and near Boston. In a few of them, a new camera had made its appearance, much to the delight of the recipient. However, after the first expression of thanks, the favored one appeared to be saying to himself, "Mighty good of Uncle John to give me this camera; but what am I going to do with it until next summer?" Why should a man who never had a camera before throw up his hands, figuratively speaking, and assume that there could be no picture-making for him in winter? How long is it going to take to convince beginners and even advanced workers that photography is a year-around pleasure? To be sure, they know that pictures are made in winter, but for some reason they are positive that *they* could not make them. All of this brings me to ask again what has been done with the new camera?

Let me assume that the recipient of the Christmas camera is not fettered by the idea that photography in winter is impossible. Rather, let it be assumed that he is ready and eager to go out to make pictures. If he is to enjoy success with the new camera next summer, it is important that he master its use, and the sooner the better for him. Much of the unsatisfactory vacation-snapshooting is due to the untrained beginner who has kept a camera in storage all winter without ever looking at it. There is nothing more disheartening and, sometimes, bitterly disappointing than to have film after film or plate after plate a blank. Pictures never to be duplicated are lost, and the reason, in most cases, is lack of preparation on the part of the owner of the camera. Getting into immediate action with the Christmas camera is a solution to most of the problem.

One of the best friends that the beginner in photography can have is the instruction-book which accompanies his camera. Let him read it from cover to cover and, if possible, memorize important parts of it.



OCTOBER DAYS

MRS. A. W. GRUMBINE

FIRST PRIZE—BEGINNERS' COMPETITION

Many books for beginners would never have been written, had the little instruction-book been read and its advice followed. Hence, the owner of a new camera owes it to himself and to his future in photography to read the instruction-book before he does a thing. Then, let him take up the camera, examine it carefully, inside and outside, and make sure that he understands its manipulation before he fills it with a roll of film or a plateholder. Then, he is ready to go out to make his pictures. He should have good luck and feel encouraged to keep on. If the results are discouraging, let him read the instruction-book again, and, by so doing, he may find the cause of the difficulty. It is far better for him to go out and do his best with the new camera than to pack it away until summer and expect to make good pictures with it at a moment's notice. If he can go out and make reasonably good pictures at this season of the year, he is all the more sure of results next summer when every picture may mean more to him and his friends.

Therefore, with the new Christmas camera safely in hand, let the beginner take the time to master it now. He should find out the diaphragm-values of the lens, the different shutter-speeds and the all-important rules of exposure. Then, too, he should get busy with his own photo-finishing, if for no other reason than to study at first hand the matter of developing and printing. Enlarging, with modern equipment, is comparatively simple and not beyond the limited photographic knowledge of the beginner. The next two or three months should enable the new owner of a camera to make rapid progress. Of course, if he "listens-in" every evening on his radio, to the exclusion of all else, he will not gain ground photographically. If he wishes to make good pictures with his Christmas camera, he will have to do his share to make it possible. My plea is that he take the necessary time to master his

camera. Then, in reply to the question, "What's been done with the new camera?", he can answer promptly, "I have made good pictures with it."

A. H. BEARDSLEY.

Beginners' Competition

"OCTOBER DAYS", on this page, is a trite, threadbare camera-subject. There is no doubt about it. However, it was the best in this competition. In addition, it has the merit of being a departure from the usual quiet, reposeful interpretation of a row of corn-shocks, in that the exposure was made during a strong wind. It is to be regretted, though, that the photographer did not manage her perspective more successfully, for there is an abrupt decrease of definition beyond the initial shock, in the foreground. The use of a smaller stop, F/6.3 or F/8, would have produced a more rational diminution of sharpness and, at the same time, a good perspective together with an excellent representation of receding planes. Here, however, the worker should, what is called, divide the focus, *i.e.*, select the proper spot in the landscape or field of view to receive the clearest definition. If the camera is provided with no groundglass, the worker must rely on his focusing-scale and set the pointer at the distance determined upon. That this procedure requires nicety of judgment, seems obvious.

Data: Made in Pennsylvania, November, 1923; cloudy-bright; 4 x 5 Rev. Back Auto Graflex; 8½-inch Eastman Anastigmat F/4.5; used at full opening; 1/50 second; Eastman Super Speed Cut Film; M. Q. tank-development; contact-print, Azo F, No. 3.

The girl playing with kitten—see next page—has the merit of novelty. Unfortunately, the lack of experience on the part of the camerist is very evident. A better

SECOND PRIZE
BEGINNERS' COMPETITION



GETTING ADMIRED

LUCILLE MEYER

background should have been chosen. The object of admiration, if held a little nearer the camera, would have permitted the eyes of the young girl (the eye towards the observer) to be seen. The area of blank sky could be reduced by trimming the print. The kitten enclosed by the girl's hands is made to appear somewhat freakish, whereas the attitude of the young admirer is not a very advantageous one. Happily, however, the costume of the fair wearer is of a color that will blend well with the landscape, for only too often garments of too light colors are worn by models used for outdoor compositions. So, you see, all is not lost, Miss Meyer!

Data: Picture made in the state of Washington; July; cloudless sky; Seneca camera (postcard-size); R. R. lens; at stop F/16; 1/25 second; Eastman Film; print by a photo-finisher.

WILFRED A. FRENCH.

The Right and Wrong Side of the Paper

SOMETIME in his career, sooner or later, every photographer makes the mistake of trying to print a negative on the wrong side of the paper, wasting his time as well as his paper and chemicals. This mistake is very easily made, especially with an unfamiliar printing-paper, and there is no universally applicable precaution against making it. A paper like the new Velox, or sensitised postcards, having the printing on the back, offer no difficulty to any one. The most difficult papers to distinguish are those with a mat surface, as with a glossy surface there is hardly any doubt as to which side is sensitised.

One of the characteristics which may help us to dis-

tinguish the back from the front is a tendency to curl. On opening a packet of paper with the sensitive surface made with gelatin—notably bromide and gaslight papers—there is usually a tendency for the paper to curl with the sensitive side inward. As a rule, the photographer recognizes the front instantly, and hardly gives the matter any thought at all, almost instinctively handling the sheets correctly.

A good test to ascertain the sensitive side of the paper is to nip one corner of a sheet between the teeth, and the sensitive side will most always stick to the teeth. Or the coated side is usually recognisable by its more finished appearance when held horizontally almost in a line with the darkroom-lamp and the eyes.

Most makers of photographic papers have a fixed order in which they place their paper in a package, so that if we always use one make of paper, we shall have but little doubt as to which is the sensitive surface.

If one wants to go to the trouble of taking a package of paper and marking every sheet on the back with a pencil-mark, he will be sure, while working, that he is always using the right side of the paper. Open the package of paper in a suitable light—safe, of course—and after carefully examining each sheet to make sure of the emulsion-side, mark a cross or some mark on the back, using the side of the point, rather than the point, to avoid anything like a line that would show through. The sheets after being marked may be put into the package again, or into another box for immediate use, as the occasion may demand.

Naturally enough, after the paper has been exposed and placed in the developer there is no doubt as to which may be the sensitive surface, as the gelatin has a slimy feeling when in the developer, quite different from the "paper" feeling of the back of the print.



THE CRUCIBLE

A MONTHLY DIGEST OF PHOTO-TECHNICAL FACTS

Edited by A. H. BEARDSLEY



Toning Printing-Out Prints by Bleaching and Redeveloping

THIS method of toning is almost a complete substitute for platinum-toning. According to the kind of bleacher or developer used a wide variation in the tone of the print can be obtained and it can be applied to almost any kind of printing-out paper. From a chemical point of view the structure of the image is so simple that there can be no doubt as to its durability. The mode of working is as follows: Wash the print thoroughly both before and after fixing; then bleach in one of the following baths until the picture has almost disappeared; wash well and redevelop in any desired developer in full day or with artificial light. According to the composition of the bleaching-bath, the developer and the emulsion on the paper, a brown, reddish brown or black is obtained. After full development the action is stopped by immersion in a 1 to 2 per cent. solution of sodium-sulphite or potassium-metabisulphite for 3 minutes; then wash again.

The bleaching-bath is composed as follows: water, 16 ounces, copper-sulphate 150 grains, common salt 300 grains; instead of salt, the same quantity of potassium-bromide may be used, which gives a colder tone. If bleached with potassium bromide 180 grains, potassium ferricyanide $\frac{1}{2}$ ounce in 16 ounces of water, the tone will be brown to brownish red. Mercury bichloride 150 grains, table-salt 150 grains, give warm, sepia tones with a yellow tinge. The prints should not be overexposed. *Camera, Lucerne, Switzerland.*

The Development of Small Film-Packs

MANY users of very small film-packs prefer tray development to a tank; but probably not a few have been troubled, as I have been, by the rather fiddling character of the developing, fixing, and drying operations when several dozen $4\frac{1}{2} \times 6$ cm. films are to be dealt with at a time. The procedure I describe has, for me, made the work easy and enjoyable.

All the films in a pack are taken out and the black paper torn off. Each film is then separately immersed in a solution of pinacryptol green in a $3\frac{1}{4} \times 5\frac{1}{2}$ tray. When all are immersed, they are left until the last has been there for a minute. After dye has been poured back into its bottle, through a funnel with a little cotton in it to filter the liquid, it may be kept for further use. Four ounces of one of the concentrated non-staining developers, of a strength of 25 drops to the ounce, is poured on the films, when the yellow light used for developing bromide prints can be switched on for the remaining operations.

It is important to keep the films moving rapidly over each other during the early stages, to prevent uneven development; and if the films are fully exposed, as they should be, the strength of the developer should not be more than that just mentioned, or the action will be too quick. At 65° F. development should be complete in from six to seven minutes, when they are thoroughly rinsed and fixed.

The most troublesome operation of all is swabbing

the films with cotton after washing before hanging up to dry. It can be omitted if the films are given a couple of minutes in a 3 per cent. alum bath to each ounce of which ten drops of hydrochloric acid have been added. The lime deposit will be removed, and, if the films are given a further five minutes in running water, no more deposit will be collected.

A pin with a black glass-head, obtainable from any dry-goods store, is put through the corner of each film, which is hung up to dry by sticking the pin in the edge of a shelf. When the whole dozen have been hung up, the first will be ready to be drained by touching the lowest corner with a tuft of cotton, and each is so treated in its turn. The films will be found, when treated in this way, to dry clear and brilliant and be in a better condition than if they had been laboriously cleaned on both sides, as is usual.

A. H. HALL, in *The Amateur Photographer*.

Photographic Films without Silver

UNDER this heading Dr. Paul Knoche treats, in *Kinotechnik*, the demand for a cheaper substitute for silver in photographic emulsions, of which there are in ordinary photography already a number of practical substitutes. If it were a question of producing single prints, there is a whole series of methods of printing which practically solve the question. These depend chiefly upon the light-sensitiveness of chromium and iron-salts, but require a comparatively long exposure. When it becomes necessary to print a large number of copies from the same negative, however, these methods are too slow unless a very strong light can be employed, which would render the making of such prints of doubtful profit. But there has been no lack of efforts to introduce chromium salts in the kino-technique as English patent No. 4044 bears witness, whose peculiar properties form the foundation of the work. This is usually a one-color process of the pinatype class, which possesses the advantage of being capable of producing every possible tone and is easier to work than some of the pigment processes. Worthy of note and important for the production of diapositives, is the information about a new color called "Pinatype Blue-black" with which warm-black projections can be made. Further investigation of the subject is promised.

Self-toning Paper for Professional Portraiture

SELF-TONING papers do not appear to have found a firm footing in the printing-departments attached to the studios of our leading portraitists. Introduced primarily for the labor-saving amateur worker, the majority of professional workers appear to be content to let the amateur have the paper and to consider it his own. Indeed, I have heard of some professional workers who have considered it to be *infra dignitatem* to confess an admiration for self-toning paper.

The makers of Seltone have perhaps done more than any other in the way of encouraging professional portraitists to use self-toning papers and have undoubtedly

reaped the greatest benefit. The excellent examples of studio-portraiture (nicely finished, and in folders as a progressive professional would produce them), issued by the manufacturers of Seltone, have no doubt led many workers to adopt the paper. But much more remains to be done by some of the other makers in producing perfect papers before their products will occupy the positions they deserve to take up in the workrooms of professional portraitists.

Many photographers have given self-toning paper a trial and have not obtained the good results they expected to get, results which, perhaps, would not sustain the reputation they have worked hard to attain. What the photographer requires to do is not to experiment with one paper, but with several, selecting those as widely different as possible from each other and to keep to the one that suits and gives the best results from his negatives. There is a wide difference between some of the different makes of paper, and selecting one at random does not always prove satisfactory. The type of negative is an important factor, the negative doing much to govern the final tone of the prints. There are no bad British-made self-toning papers on the market, but some are far more suitable for a given negative than are others, especially when the paper is manipulated in the simplest manner possible, *i.e.*, without the alternative manipulations many makers suggest.

As is well known, virtually every make of paper will give a series of tones by varying the treatment, but the much boomed—and real—charm of self-toning paper is its simplicity, and if one is compelled to treat a paper somewhat elaborately to get the tone wanted, one may almost as well keep to ordinary printing-out paper, and gold-toning.

Rather than play about with preliminary or supplementary baths, along with hypo-solutions of various strengths and times of immersion, I suggest that the worker try three or four different makes, adopting for each the simple and time-saving manipulations recommended by each maker, and use that which suits him, or rather suits the type of studio-negative he is in the habit of producing.

As all makes of paper are good, it is perhaps a little invidious to recommend any particular make, but to those who wish to make trials in the manner I have suggested I would recommend either Seltone or Paget Mat along with either Barnet "Bartona" or Griffin's "Goldona" glossy. The two mat-papers are of the collodion type, while the two glossy papers are gelatine. And I may here remark that whatever make of self-toning paper the portraitist may use he will find the glossy gelatines and the mat collodions of the greatest service.

One of the common complaints about self-toning paper for professional work is the difficulty of getting, let us say, a dozen portrait-prints of the same tone, or of getting to-day a tone exactly like that obtained yesterday. But I have never considered this a serious drawback, and have rarely met with it. When the trouble does arise it is generally caused by attempting to treat too many prints in the same lot of hypo-solution. Obviously, a twelfth print placed in a tray of solution in which there are eleven others will not be attacked by exactly the same kind of solution that the first print met with; hence some variation of tone. Better to treat a smaller number of prints in a corresponding smaller quantity of solution.

Many failures with self-toning paper in the past have no doubt been attributable to faulty hypo, but hypo is better to-day than it has been for the past seven years or so, and bad samples are now rare. The

best hypo for self-toning paper is that known as "pea crystal," the commoner and rough variety being at times a little too impure for self-toning paper, though serviceable enough for negative and bromide-paper work. Alkalinity of bath is so important for good work with all self-toning papers that testing with litmus paper is desirable; the fixing-bath should turn red litmus paper to a blue, and should there be any uncertainty, proper alkalinity may be assured by adding a little bicarbonate of soda to the hypo-solution.

PRACTITIONER, in *The British Journal*.

The Brightest Light that is Safe for Bromide Paper

THE light by which bromide paper is developed should not only be safe for the paper, says a writer in *Kodakery*, but it should also furnish enough illumination for the photographer to readily see both the detail in the various tones of the picture and the contrast between the tones, while the print is in the developer.

The only way that the detail and the contrast can be seen during development, without straining the eyes, is by using a bright light, of a color to which the eyes are much more sensitive than the paper is. It has been found that an orange-colored light fulfills these conditions more satisfactorily than any other.

Specially made orange fabric, and the orange-colored paper known as Post Office paper, are often used in darkroom-lamps when bromide paper is being developed. These are serviceable, but unless they are placed between sheets of glass they are apt to become punctured.

Other objections to fabric and paper are, that when the light that passes through them is bright enough for the photographer to comfortably see all that is necessary during development they are apt to fog the paper, and, when the lamp with which either is used is placed far enough from the developing-tray to be perfectly safe for the paper it does not transmit as bright a light as is needed for seeing all that is necessary.

The safest really bright light that we know of for bromide paper is that which is obtained by using a Series 0 Wratten Safelight. This safelight consists of a bright orange-colored filter, fastened between two pieces of glass.

Developing Autochromes in White Light

A GERMAN exchange recommends the following iron-developer:

- | | | | |
|----|---------------------------|-------------|---------|
| A. | Neutral potassium oxalate | 115 grammes | 4 oz. |
| | Water to make | 500 ccm. | 16 " |
| B. | Iron sulphate, cryst. | 137 grammes | 4½ oz. |
| | Sulphuric acid, concentr. | 7 drops | 7 drops |
| | Water to make | 500 ccm. | 16 oz. |

For use, take one part of iron-solution B and add to it four parts A, stirring slowly till thoroughly mixed. The autochrome must be placed in the developer in absolute darkness and left for one minute. The white light may be then turned on without danger.

To Keep Enlargements from Curling

To prevent bromide enlargements from curling they should be soaked in a mixture of glycerine 5 ounces and water 25 ounces before drying. Remember that double-weight paper will not curl as much as the single-weight, and is best for prints that are to be left unmounted.



OUR CONTRIBUTING CRITICS



AN OLD ENTRANCE

EDGAR S. SMITH

YOUR CRITICISM IS INVITED

Whoever sends the best criticism (not over 200 words) before the last day of the current month, will receive from us a three-month subscription to PHOTO-ERA MAGAZINE.

The winning criticism, in our opinion, is the first one printed below. Criticism should be helpful and courteous.

This picture reminds me of too many of my own which I "conceived in haste and repented at leisure". At first glance, I felt that I was witnessing a mob-scene at the movies; after a hurried glance at the principal, my eyes scurried around for what else they might find before the scene was cut.

The pitcher of flowers—I finally decided that it is a pitcher—would make a beautiful still itself, properly lighted; the fish-bowl, a shapeless mass in this lighting, was apparently lugged in to balance the table as one would a see-saw. The open doorway at the right intrigues me. When I see one in a photograph I always spend several minutes speculating on what is the other side of the door. But vain speculation in this case, for I shall never know. The phonograph in the back-

ground took some of my attention. After quite some minutes examining the other exhibits in the picture, including the "map of U. S. and Mexico" which I discovered in the fish-bowl, I came back to the subject of the picture and discovered the young lady had on a coat, as though she had been hastily called in from out of doors to serve as the subject of a "story-telling picture", and, being eager to return to her pleasures outside, posed with her coat on. (Did you ever notice that most young folks, when writing a letter, spend most of the time biting the end of the pencil or tapping their teeth with it?)

Having seen this picture as it is, I would reconstruct it somewhat as follows: I would place the camera five feet and three to six inches from the floor and to the right, cutting out the doorway and the nether regions beneath the table. The setting of the camera as it appears in the picture resembles the work of an engineer, surveyor or draftsman in that the angle with the table is 90° and placed in the exact center from the two ends. I would avoid this appearance of the studied set. For the table—a library table—there



WRITING A LETTER

JOHN T. CROMER

THE PICTURE CRITICISED THIS MONTH

would be a few books or magazines, or rather both, scattered in some confusion as though pushed aside to clear the table for writing. Whoever saw a library table with clear space enough for one to write a letter? Dorothy would be seated there without her coat. The phonograph would be pushed out of the picture and I would open up the diaphragm to prevent the back wall being in focus.

GEORGE R. BURGESS.

ONE'S first impression on looking at this picture is that of a movie-show where the operator has the film centered wrong: we see half of two pictures, the boys begin to whistle and the operator gets wise to himself and straightens the picture. In other words, we have here horizontal bands running across the picture; the upper section is light, the middle section dark, the lower section a combination of light and dark. Planes sharply differentiated and, worse than that, a vertical bar at the right which does not happen to be vertical. In addition, something or other behind the back of the figure which is puzzling or not easily made out. Nor is there any obvious reason that the stripes on the left should run obliquely.

This is really a charming genre-picture; but it is sadly disfigured by an unsuitable background. Imagine what this picture might have been *without* that post(?) at the right—*without* that baby-wagon (?)—and *with* a cool, neutral gray for a background! The pose is good and natural. There is a nice little balance between the flower vase and the bowl of fish. The tessellated figure on the floor is not distinct enough to distract attention, and the white blotch at the lower right corner is but a minor defect—but that background!

E. L. C. MORSE.

I HAVE never before tried to criticise the pictures that appear in PHOTO-ERA, but here is my first attempt.

Mr. Cromer has been less successful in this effort than in "Reading", which took a second prize. It gives one the impression of being somewhat "busy", and I should like to remove the superfluous articles from the table so as to leave the young lady as the center of interest. Had the picture been made from

a higher point, it might have been arranged to eliminate the lower part of the table. One would then have a better view of the young lady and her writing. The highlights on the back of the chair are distracting. Let us subdue these highlights, trim three-quarters of an inch from the bottom, one-half of an inch from the right side and about three-quarters of an inch from the left. This leaves a small picture, but it is a lot better, in my estimation. Had I made this exposure, I should have developed a softer negative and the resultant print, on a soft paper, would have been more satisfactory.

T. J. COLLINS.

MR. CROMER'S picture, "Writing a Letter", at first glance strikes me as being a bit mixed in the composition, although the lighting is fairly good. The pose of the young lady is all right, but the background is not so harmonious as one might wish, as the phonograph (?) in the background mixes itself up with the chair, and is not necessary to the picture. The space below the table makes the picture look as if two pictures were being shown, and might well be trimmed off. The vase of flowers at the left of the picture would almost make a still-life picture, but draws the eye away from the center of interest—the young lady writing. The bowl of goldfish, as we may suppose, also draws the eye away, and could be omitted. Again, I fear that a bowl of goldfish is a poor subject on which to use nine seconds' exposure. The little fishes might move, as they undoubtedly did in this picture. To improve the picture, trim one and one-eighth inches from the left end of the print, nine-sixteenths from the right, and one-half inch from the bottom, then work out the goldfish-bowl, and the picture will be better in shape and in composition.

A. L. OVERTON.



Let the beginner once take pride in his camera, equipment and pictures, and there is no need to stimulate his interest in photography. In it, he will find recreation, education and health.

A. H. B.



OUR ILLUSTRATIONS

WILFRED A. FRENCH



Moved by a sense of patriotism, PHOTO-ERA has generally made a pictorial feature of a portrait either of George Washington or Abraham Lincoln in its February issues. It believes in honoring these the nation's greatest presidents, on appropriate occasions. But this year, when the nation's chief executive will be called upon to exercise supreme sagacity, courage and statesmanship, in dealing with questions of importance and gravity, the Editors have decided to honor the living president—Calvin Coolidge. In doing so, they have selected a portrait which not only is regarded by Mrs. Coolidge as best expressing her husband's dominant attributes, but is the work of America's foremost master-photographer, John H. Garo, of Boston.

The American press, with scarcely a notable exception, is unanimous in declaring Calvin Coolidge exceptionally well fitted for the exacting position he occupies. Every reader of a newspaper must be familiar with the fact that Calvin Coolidge has the confidence of the American people to an uncommon degree, because to them he is the man who sees right, thinks right and acts right. Unless all signs fail, he will be our next president.

Mr. Garo's portrait, singular as it may seem, is a direct profile and, being made by the multiple gum bichromate process, of which the artist is an accomplished master, it possesses qualities not unlike an oil-painting. By means of this method, Mr. Garo has clearly indicated Mr. Coolidge's attributes of morality, wisdom, clearness of vision, personal courage and firmness of decision. The surpassing technical excellence of the portrait is pleasingly manifest and plainly demonstrates the supreme skill of the artist. The critical observer will appreciate the lighting, modeling and values of this superb portrait, which the artist sent to Mrs. Coolidge as a Christmas-gift. It will occupy an honored place in the White House.

Data: 2.30 P.M., in Mr. Garo's studio, Boston; good daylight; no supplementary light; 18-inch Wollensak Vitax lens; at full opening; 1 second; Cramer High Speed plate, 8 x 10; pyro; contact positive, enlarged to 14 x 17 glass negative; basic print on Watman paper (Hot-Pressed Double Elephant); 11 or 12 successive printings by gum bichromate process.

Herbert Lambert, F.R.P.S., seems to be a worthy exponent of high-key portraiture. His "Nancy", in a recent issue, and "Jeanette", page 62, are two beautiful examples of this school. Lovers of portraits of movie stars and the "Spoken Word" with their exaggerated and unbeautiful make-up should be grateful for the sight of a photograph of an attractive face in which mouth and eye-brows are left untouched by artifice. Thus, the delicate contours of Jeanette's pretty mouth are a joy to gaze upon. Unfortunately, no data.

The nature-studies by Mrs. Howe, pages 72 to 75, show the possibilities of the application of these "winter-sprites" to purposes of decoration. She does not desire to raise them to the dignity of substantial, pictorial compositions.

Data: Made November 2 and 3, excepting "Alder Winter Catkins" which was exposed February 1, 1922;

Darlot Wide Angle lens; at F/32; exposure, 60 seconds each; "Beech Winter Buds", 5 minutes; "Witch Hazel", 20 minutes; "Alder Winter Catkins", 3 minutes; Eastman Standard Orthonon plates; Rodinal; prints, Azo F, No. 4; Duratol-Hydro.

William Ludlum's pretty and appropriate winter-scene, page 77, is an example of perfect workmanship and chemical effect. The definition is so fine—owing to the intelligent use of a good lens with a small diaphragm—that the effect is one of exquisite smoothness and delicacy, which is very becoming to the snow-covered landscape.

Data: Made in Mt. Vernon, N.Y.; December; 10 A.M.; light haze; 5 x 7 Premo camera; 6¼-inch Wollensak Velostigmat; used at F/32; ½ second; 5 x 7 Eastman Orthonon; pyro; Cyko contact-print.

The pictorial illustrations to Mr. Martin's story, pages 80 to 84, show how quickly and successfully the "still" cameraman, when sent on a special mission, may procure utilitarian pictures that are at once convincing and pictorially attractive. The "Lookout" is particularly good, being not only a topographical demonstration of great power and beauty, but a pictorial composition of the first rank. Ordinarily, the man on horseback being, as he is, perilously near the edge of the picture and actually looking out of it, would be regarded as a weak spot in the composition; but placed as he is, he can be imagined to represent a significant feature in a picture constructed on a large scale. And this huge picture is described in words by the competent "still" cameraman, as he gives to the producer an account of the mission (location-trip) on which he was sent. "The Lookout" is, indeed, a picture to inspire the lover of the beautiful. Data: Hollywood Hills, California; May; sundown; 8 x 10 Eastman view-camera; 12-inch Goerz Dagor; at F/11; ¼ second; Eastman Par Speed Film; pyro; Azo print.

"The Rest in the Desert", page 84, is another genuine picture. Its simple dignity and dramatic force make no vain appeal to the discriminating beholder. The slender palm, at the right, occupies an artistically favorable position in the picture. It would look out of place if it stood in the center. The horse and its dismounted rider form a group of absorbing interest and give the picture its title. The group of swaying palms, in the middle distance, forms an attractive and essential part of the picture, which would be partly bare without it. The speckled sky is a welcome addition to this attractive composition. A black and mutinous sky would weaken the picture; so would the sandy foreground were it not for the numerous foot-prints visible everywhere. The shadow of the palm, at the right also, is an appreciated addition to the interesting foreground, which shows that the maker of "The Rest in the Desert" studied in advance the conditions—all with the view to achieving a pictorial composition which he had conceived, and where each visible object was to play an important part.

Data: Made in California; July, 11 A.M.; strong light; Eastman 8 x 10 view-camera Goerz Dagor; at F/16; film, developer, etc., same as before.

"The Desert", page 80, also makes a strong appeal to the imagination and completely satisfies the critical

observer. Rightly, the sky occupies less space than *terra firma*. The uninformed need but to cover up two inches or less of the latter and note the result. They will then quickly understand why the horizon with the camel and the two travelers should occupy so high a position in the picture. "The Desert" is an admirable lesson in uphill perspective. It convinces the beholder that the group he is contemplating is resting on the crest of a hill or on a plateau. Had the cameraman directed his lens upward, the horizon with its figures would occupy a lower position in the picture, the sky-area would be increased and the present superb effect entirely lost. Also, were the print in a high key, making the foreground and figures lighter in tone, the pictorial result would be greatly weakened.

Data: Made in California; July; noon; strong light; 8 x 10 view-camera; back-combination (22 inches) of Goerz lens; stop, F/16; No. 1 Wratten light-filter; Par Portrait Film; metol-pyrox; Azo print.

In the three portrait-characterisations, pages 82 and 83, Mr. Martin, the "still" cameraman, demonstrates his ability as a direct adjunct to the "camera-grinder". Owing to conditions, doubtless beyond his control, he appears to have been unable to give these three "glimpses" his personal artistic touch; consequently, they do not quite reach the high pictorial standard of his three landscapes. Given, however, a larger scope of action, which he ardently hopes to obtain, Mr. Martin may be relied upon to produce a quality of "stills" which will surpass to an astonishing degree that which characterises the present output of the average producer.

Data: "Charles Dudley as Lincoln"; near open stage-door; daylight; 1 p.m.; B. & L. portrait-rectilinear; 14-inch focus; at F/8; $\frac{1}{2}$ second; Eastman Portrait Par Cut Film; metol-hydro; Azo print. "Jackie Coogan"; near open stage-door; daylight; 4 p.m.; 12-inch Dagor; at F/8; 8 x 10 view-camera; $\frac{1}{2}$ second; Eastman Portrait Par Cut Film; metol-pyrox; Azo print. "Slim Smith"; near open stage door; daylight; 11 a.m.; 8 x 10 view-camera; 12-inch Goerz Dagor; at F/8; $\frac{1}{2}$ second; Eastman Portrait Par Cut Film; metol-hydro; Azo print.

J. D. Hunting's view of Mt. Washington, page 86, represents a typical winter-scene in the state of New Hampshire. The picture is so well done that, ordinarily, I should pay my compliments to the artist and say, "*Au Revoir!*" But readers are asking for a detailed analysis of each important picture in this magazine, so that they may gain more knowledge in picture-making. I shall do my best to comply. Here we have an excellent illustration of the radical change in the appearance of a familiar summer-landscape—or of one during the preceding or the succeeding season—after winter has set in and the snow has covered everything but the dense woods. If the student can imagine the foreground, and the banks of the river, without the present, intensely white mantle of snow, even leaving Mt. Washington as it now appears, he will have in mind a landscape of a totally different character, and one in which the pictorial composition is more harmonious, more restful. At present, the strong contrasts of areas of white snow and dark woods militate against an harmonious blending of masses and, of necessity, the ponderous mass of coniferous trees divides the picture horizontally into two distinct parts. There is no prospect of unity in such circumstances. The hope of obtaining a more gratifying pictorial result might materialise if these woods, too, were to be enshrouded in snow. By covering the present elongated black mass temporarily with a convenient white substance, such as sugar or salt, the student would then have

before him such a coveted view. Nevertheless, Mr. Hunting has utilised the material at hand, at the moment, with commendable artistic judgment. The left bank of the river is interesting by reason of the line of slender bushes and the irregularities in the snow at the river's edge; the surface of the stream is interspersed with thin sheets of ice; the hillside, at the right, is relieved by patches of snow, which is also true of the hill at the left; Mt. Washington is not clad entirely in white, and the beholder's interest is invited to the picturesque course of the river as it disappears behind the elevated bank at the left. The picture, therefore, is filled with interest and holds the grateful attention of the observer, however critical he may be.

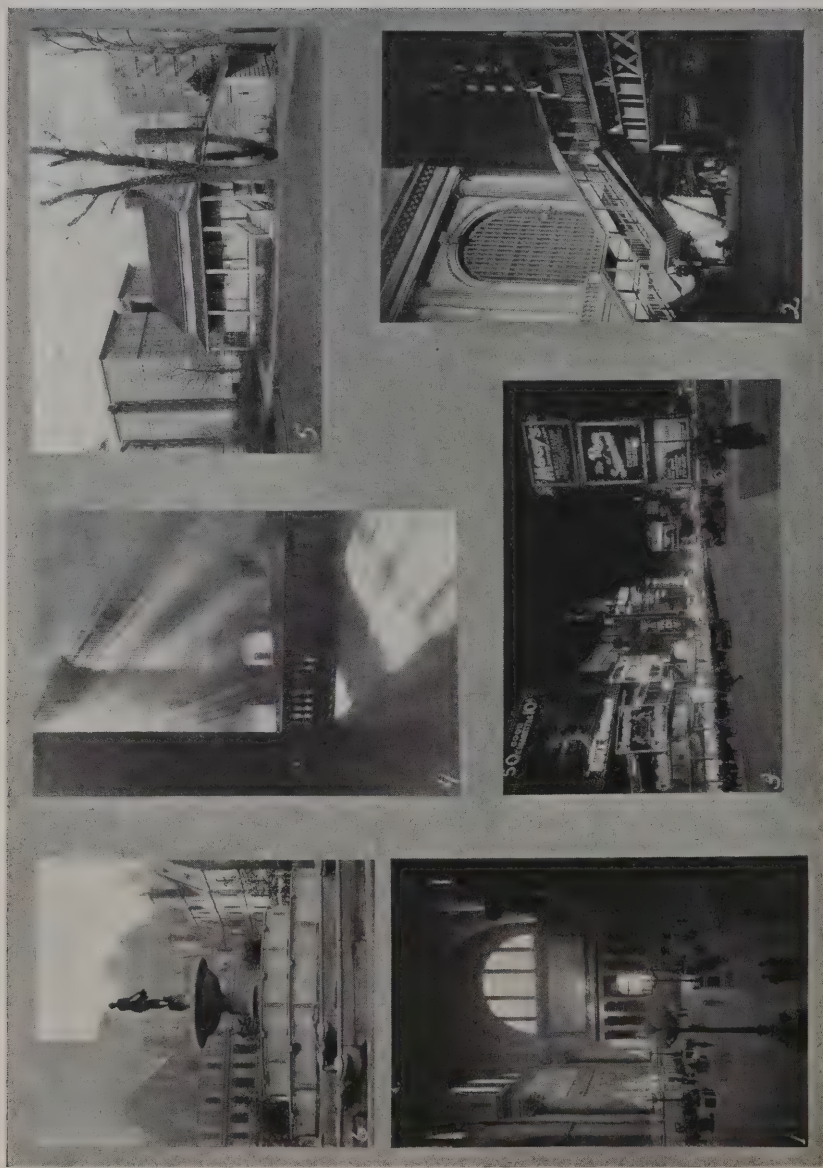
In "Bedtime Luncheon", page 89, Helmut Kroening has shown much ingenuity, skill and imagination. The shadow of the tea-pot is a striking feature in his unusually excellent still-life. The objects are numerous, but not excessive in the circumstances. Each one assumes a specter-like character owing to the low position of the candle. It looks as if the belated meal had been consumed and the partakers gone to bed. The artist has left room for speculation; but before long the candle will have ceased to burn and all will be dark.

Data: 8.30 p.m.; light only from candle; 4 x 5 Special Ruby Reflex; $6\frac{3}{8}$ -inch Cooke lens, F/4.5; at full opening; $2\frac{1}{2}$ minutes; Eastman Portrait film; Hauff's Neol; print, Artura Iris A; no local manipulation.

The portrait, page 90, is by the master-photographer, Will H. Towles. Mr. Towles is one of the leading portraitists in the nation's capital and chief instructor in photographic portraiture at the Daguerre Memorial Institute at Winona, Illinois. The photographic courses given there are for the benefit of any professional or amateur worker for a regular, uniform fee. The portrait shown here was made by Mr. Towles at a demonstration during one of these courses. It was exhibited at the annual convention of the Photographers' Association of New England, at Maplewood, N.H., last September, and is published in PHOTO-ERA through the courtesy of Mr. Towles. The masterful qualities of this superb portrait are strikingly obvious—soft but adequate illumination by artificial light intelligently controlled; admirable, consistent modeling; solid construction; perfect roundness (stereoscopic effect); anatomical accuracy; interest centered in the face; no false or discordant notes; natural and pleasing pose of the head; admirable placement in the picture-area—indeed, all the qualities that constitute a masterpiece in portraiture, whether done by a photographer or a painter, may be seen in this model portrait. Unfortunately, no data were provided.

Example of Interpretation

To perpetuate, by photography, scenes of childhood, whether portraits or genres, is a pleasure and never a task. At least, persons actuated by a natural, human impulse—love or sympathy—consider it so. To share in the sweet, innocent activity of a child is a privilege. I know photographers who, in the most trying circumstances, never lose their patience in portraying a child. I am tempted to perpetuate a "sermonette" on this delectable topic, but time and space do not permit. W. P. Bruning—a professional home-portraitist, to whom I referred on my regular Editorial page this month—evidently is a lover of children, judging by the happy results he obtains and of which "Full of Glee" appears to be a good example. Spontaneity of expression, artistic treat-



NOVEMBER PRIZE-WINNERS, WILLOUGHBY HISTORICAL NEW YORK AMATEUR PHOTOGRAPHIC CONTEST

- | | | | |
|---|-------------------------|---|------------------------|
| 1 | Dr. J. B. Pardoe, First | 3 | H. Maude, Third |
| 4 | S. H. Gottscho, Fourth | 6 | Edward D. Mudge, Sixth |
| 2 | E. O. Steiner, Second | | |
| 5 | V. L. Horne, Fifth | | |

ment and admirable craftsmanship distinguish the present Example of Interpretation.

Data: 5 x 7 Korona view-camera; 11½-inch Verito Lens; at stop F/6.3; 2 to 3 grains of Meteor Flash-powder and flashbag; Eastman Portrait Film, Par Speed; pyro, tray-development; enl. on Wellington Cream Crayon Rough.

Our Contributing Critics

Our fellow-commentators (the ladies are conspicuous by their absence in this department. Why so modest?) must not feel that the door to the house of expressed discrimination is shut against them, when they behold Edgar S. Smith's very reposeful picture, on page 104! On the contrary, they are invited as heartily as ever to voice their sentiments, in words of censure and of counsel. The Publisher and the Editor desire them to continue their interesting and helpful work during the current year, and hope that others may be induced to join our group of philanthropic workers.

Data: Made in Sanford, Maine; bright sunlight; 3¼ x 4¼ Graflex; 7½-inch Tessar lens; stop, F/11; 1/10 second; Graflex Film; pyro; tray-development; print, Standard Bromide.

The data for the Advanced Competition, Domestic Pets, and the Beginners' Competition, instead of appearing on this page, as in the past, will be found under their appropriate headings near the pictures, thus making it easier for the reader to connect the two.

Mr. Kroening Explains His Picture

The picture on page 89 of this issue, made by Helmut Kroening, and entitled "Bedtime Luncheon" is unique in its being made by the light of the candle in the picture. The print was entered in our Still-Life Competition in 1922, and won Honorable Mention at the time. In making this picture Mr. Kroening had a number of difficulties to overcome, and his letter of explanation is as follows:

"The photograph registers almost all the values that the eye can see from a candle-flame to the dark shadows on the wall, a rural kitchen-table 'set up' lighted only by a candle. I have never seen this done before except with supplementary cross-lighting or by some 'cheap' flashlight or daylight 'hybrid method'. It is easy enough on a 'Hydra' plate, which we can't get now, but I've found it impossible to do so satisfactorily except by using 'Neol' developer, half again diluted and cool, tray-formula, without bromide. Lens used at F/4.5—one free of flare—and a 2½ minute exposure and soft-working portrait film, backed with black velvet or paper, and, finally, a print on paper registering as many tones as 'Artura' does. The merely 'soft' papers don't seem to do it, nor will printing-out paper.

"A double-coated plate gives no reversal whatever but a slight round ring halo, though the plate may be backed with velvet. Panchromatic plates or films are too contrasty and the shadows are not suitably illuminated (ray-filters make things worse), though there is no reversal when developed with Neol or Metol, without carbonate. Portrait film developed in Metol without carbonate shows no reversal but just a little more and sharply defined (diamond shaped) halation around the flame than does a Neol developed film, which, however, shows slight reversal, as the print reveals. Backed panchromatic plates show enormous halation, those backed with black velvet very much less, but a disturbing ring around the flame. All plates curiously enough show no reversal even when exposed more than twice as long as usual, no matter what the developer.

The only developer that seems to compete with Neol is Metol without carbonate."

"Only a Photograph"

WE were much interested in the following editorial in the *Boston Herald*, December 24, 1923. We believe that it proves our contention that photography is slowly receiving the credit that is its due. We quote the editorial in full:

"It would be interesting to know how many Sunday Herald readers yesterday mistook the pictures in the special rotogravure section for reproductions of paintings, rather than of photographs. There was a sweeping, cold, clean snow-scene that a master hand might have done. A group of colorful boats and intent fishermen under a bridge had the composition and massing which a person hardly looks for in a camera-plate. A nook in the woods must have made many exclaim: 'Just like a Corot!' A row of swaying poplars and windy clouds suggested Picknell. Splendid example, those and their companion pieces, of the high skill of our camera-friends. When we consider that amateurs did the work, we should be all the more ready to agree that it is time to toss the old semi-contemptuous expression, 'Only a photograph,' into the verbal wastebasket.

"We may thank the inventors of the rotogravure process for making it possible to spread the lesson of what photographers can do, and for driving it home. The men and women of the bulb-and-lens have been proclaiming for some years the merits of their work, but their messages have not always carried conviction. For one thing, it is impossible to describe pictures adequately with words. For another, the publications with the best examples of the photographer's skill do not circulate widely. The rotogravure section not only reproduces the photograph with amazing fidelity to details and general effect, but carries it to thousands who never see the technical magazines. Off-hand, we should say that yesterday's Herald rotogravure section may have done more for the photographer than a single issue of a newspaper ever did before."

Photography for Women

PHOTOGRAPHY for women has been the theme of many a paragraph in the photographic magazines for years past. However, women are making good in the photographic field, as the pages of PHOTO-ERA MAGAZINE abundantly testify. We have printed a number of articles lately from the pens of women who can use the camera to illustrate convincingly their ideas of what is beautiful in nature, and show how it appeals to their finer feelings.

Then, there are many women who enter pictures in our Advanced and Beginners' Competitions from month to month, and obtain prizes and Honorable Mentions for their work. In this connection, we would call attention to the fact that the first and second prizes in the Beginners' Competition for November were awarded to members of the gentler sex. Mrs. A. W. Grumbine wins first prize for her picture "October Days", reproduced on page 100 of this issue, and Lucille Meyer's picture, "Getting Admired", reproduced on page 101, wins second prize. We congratulate them and hope that they may go on and obtain even greater honors in their photographic work.



There should be a card printed and hung on every darkroom door to read, "Photography is simple to those who master it."

A. H. B.



ON THE GROUNDGLASS

WILFRED A. FRENCH



Wanted—A Real Photograph

FROM AN amusing bit of fiction that appeared in the *New York Sun*, we quote the remarks of one of the characters who was urged to have his photograph made. He is made to say, "I'm satisfied with photography that shows people as they are. I think that's what it's for. I never could see that it was any compliment to a photograph to say that it looked like an oil-painting. It isn't a photograph's business to be like an oil-painting, and a thing that imitates something else is just a joke, with no sincerity or usefulness in it. All that foggy, smoky, posy camouflage that they've dragged into photography to make it look like art doesn't make any impression on me at all. I want a picture of myself as I am or none at all; but if you want one that makes you look like a dying duck in a thunderstorm you'd better go and get it without consulting me." Sometimes there is many a true word spoken in jest, even with regard to photography.

A Mental Photograph of Chillon

Dear Editor: Will Cadby's splendid article, "In the Swiss Mountains with a Camera", in September PHOTO-ERA, is responsible for a certain camerist and his wife—both members of our camera club—making a trip to the Engadine, last October. They returned home early in November, via Lake Geneva, and gave a graphic account of what they saw and heard. Our monthly bulletin made a brief reference to it, but omitted to mention the lady's touching description, mixed with anachronisms, of the famous Castle of Chillon. "Yes"; she urged, "you should travel. It enlarges the mind, and gives one something to talk about and tell one's friends. I shall never forget how I sobbed, and how my camera trembled in my hands, as I beheld that dreadful prison at Chillon in which dear Lord Byron languished those long, weary years!"

TATTLER.

The Picture-Lover

Dear Editor: I enjoy reading Mr. McKay's articles on Kinematography for the amateur. Of course, they are written with seriousness and dignity. That is why I think the subjoined bit of humor to be not altogether unwelcome. I do not know its source, for it was taken from a daily paper that has now ceased entirely to give credit to the source of its jokes.

Artist (at reception given in his honor): "I suppose you are fond of pictures."

Fair young guest: "Mercy, yes! I hardly ever miss a night."

A. W. FINCK.

The Lure of "Replica"

OUR venerable, but mentally alert subscriber, William H. Blacar, chuckles whenever he discovers the misuse of unusual, formidable-looking words or terms, such as "replica", "coördination", "meticulous" and "critical definition". Although numerous ref-

erences to this silly habit have appeared on this page, the latest—contributed by Mr. Blacar—is not without the element of humor, viz.: "Reduced photographic replicas of all important papers"—a phrase seen in an American photographic magazine.

A Solemn Undertaking

ONE good story was told by the President of the Royal Photographic Society (Mr. Dudley Johnston) on the occasion of the opening of the Annual Exhibition. It related to the days when the photographer's outfit was so cumbersome that a handcart was required to take it from place to place. Colonel Gale and a friend discovered a nice church in the country which seemed a desirable subject, so one morning they started out with their outfit, handcart and all, to attack it. Some children were playing near the church as they approached, and these they determined to use as models, but shortly afterwards the children disappeared. Nothing daunted, the photographers set up their camera, which was very large, manipulated the several square yards of black velvet, stopped down to F/128, uncapped the lens, and took out their pipes. Presently their meditations and the exposure were interrupted by three excited people who rushed up and began to ask questions and to peer inside the box. These three people, they discovered, were the village sexton, the postman, and the undertaker. The children, it appeared, had gone horrified to the village and informed the authorities that two gentlemen were at the church burying a baby!—*The Amateur Photographer*.

Helpful Daguerreotypes

THE remarkable building in the main street of the art-center Barbison, where Jean-Francois Millet painted "The Angelus" and other masterpieces, is being restored to its exact condition when used by the master. It will be opened officially to tourists and art-pilgrims.

The restoration is almost a work of love by Douhin, the last painter of the Barbison school, who, after discovering a long-hidden set of camera-plates showing almost every corner of Millet's home, bought the lease and commenced to rebuild and replace, covering the expense of his operations by the sale of copies of Millet's best-known canvases. When completed, the house will be virtually a Millet museum.—*Detroit News*.

Keeping Tabs on the Film-Pack

SHE came floating into the store, her face all wreathed in smiles, and proudly handed her package to the proprietor with, "There, I do hope I have done better this time." "I surely hope so, too," quoth he, and handed her the cheque, but she had hardly reached the door when his "O Lady, Lady!" brought her back. "Why, what is the matter now?" she asked. "Where are your films? These are only the black cover-papers," was his reply.

Fact! If you don't believe it, ask Schaeffer.

The Ground-Glass.



EVENTS OF THE MONTH

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication



Activities of the P. A. of A.

ONE of the earliest appointments of the Officers of the Photographers Association of America was the Committee on Legislation, consisting of W. H. Manahan, Jr., of Hillsboro, N.H., as chairman, W. H. Towles, Washington, D.C., and H. C. Watton, Oklahoma City, Okla., as members. It was important that this committee be appointed early during the Congressional recess, thereby enabling the members to interview Congressmen while at home. The main thought in mind now is to push the revision of postal regulations in favor of photographs, with the idea of placing them in fourth class mail where they will enjoy C. O. D. and insurance privileges. A bill to this effect was ready for introduction at the last session, but was crowded out at the final moment by more urgent legislation and filibustering. Present prospects are very good for winning this point in the early periods of the present session. Possibly a lower rate may be obtained, if the photographers of the country come through and lend their aid to the Association by having a larger membership to impress Congress with the necessity and justice of the appeal.

The aftermath of the 1923 session of the Winona School has resulted in a flood of commendatory letters from students which may best be quoted by the oft-used phrase, "the best investment I ever made." Certain ones dwell on the technical, the ethical or the business benefits derived from the course and all agree that it is the greatest gift the Association has ever given the profession.

It is a little early to predict plans for the 1924 session, as the management will rest in the hands of the Trustees, as provided by the revised constitution. Their appointment will probably be made during December, to permit them to function as soon as possible and make arrangements with a director for 1924. Mr. W. H. Towles of Washington, D.C., has held this position for the past two years and is largely responsible for the success and rapid growth of the school. Just whether he will again accept the position remains with the Trustees and himself.

S. R. CAMPBELL, Jr., *Secretary*.

Chicago Camera Club

THE year 1924 marks twenty years of growth of the Chicago Camera Club. In February, 1904, several members of the old Chicago Society of Amateur Photographers—which disbanded a short time before—organized the new Club, which came into being February 14, and was duly incorporated under the laws of Illinois on February 19 of that same year. According to a short historical sketch in the bulletin of the Club, *The Exposure*, the club had its "Ups" (pictorial) and "Downs" (financial) until about 1912, when new quarters were secured. The present quarters at 31 W. Lake Street were occupied in 1919. However, in spite of all early drawbacks, the club has "carried on" until it has something of a reputation along artistic lines. Nearly every month now the walls of the club are occupied with some kind of an exhibit. During November and

December, Dr. J. B. Pardoe had an exhibit of seventy-five bromide prints. In December the work of members of the Camera Club of New York exhibited some fifty prints. Theron W. Kilmer, M.D., of New York, exhibited thirty-five prints in multiple gum during January, and in February an exhibit of prints in bromoil and resinopigmentipia by Joseph Petrocelli of Brooklyn is planned. Floyd Vail, F.R.P.S., of New York, is scheduled for an exhibit of carbons and bromides during March. The club maintains a reference library, and issues its interesting sixteen-page bulletin monthly.

November Prize-Winners, Willoughby Contest

ON another page we show a group of the prize-winners in Willoughby's Historical New York Amateur Photographic Contest, as awarded for the month of November, 1923. The judges in the contest are Dr. Theron W. Kilmer and Stephen S. Johnson. First prize was awarded to the picture "Pennsylvania Railroad Station, New York City", by Dr. J. B. Pardoe of Bound Brook, N.J. Second prize was for "L Spur at Grand Central Station, New York", by Mr. E. O. Steiner, 1320 Fulton Avenue, New York. Third prize was awarded the picture, "The Great White Way, New York City", made by Mr. H. Maude, of 244 W. 52nd Street, New York. Fourth prize was for the picture "Sunbeams, Grand Central Station, New York City", made by Mr. S. H. Gottscho, 19 Terrace Avenue, New York. "Poe's Cottage, Grand Central Concourse, New York City", by Mr. V. L. Horne, 1349 Union Street, New York, was awarded the fifth prize, and the "Pulitzer Statue, 59th Street and Fifth Avenue, New York City", by Mr. Edward D. Mudge, 77 Sutton Street, Brooklyn, N.Y., captured the sixth prize. The interest in this contest is increasing, and it may be made an annual event.

James Henry Smith

It is with sorrow that we note the passing, on December 5, 1923, of James Henry Smith, president of the Jas. H. Smith & Sons Co., 3541 Cottage Grove Avenue, Chicago, Ill., after an illness of about three months. The sad news arrived too late for mention in our January number. Mr. Smith was born at Frankfort, N.Y., June 6, 1842. He served in the Union Army during the Civil War, reaching the rank of lieutenant before being mustered out. His business enterprises were many and varied. Losses by fire swept away his life-savings when he was over sixty-four years of age. He then invented the well-known "Victor" flashpowder; and, with the addition of flashlight-apparatus, built up a large and flourishing business. Mr. Smith was Commander of Geo. H. Thomas Post, G.A.R., of Chicago, in 1921, also Commander of the Loyal Legion, Illinois Commandery, in 1920, also president of the Army of the Potomac during that same year. He was an Elder in the Presbyterian Church to the time of his death. He is survived by a daughter and three sons. Funeral services were held on December 7, 1923. We extend our sympathy to his family.

New Bell & Howell Ciné-Camera

WE received a letter lately from H. C. McKay, author of the series of articles, "Kinematography for the Amateur," now running in our pages, in which he gives us a description of a new camera that should have been included in our December issue. He reports that the new Bell & Howell Automatic Ciné-Camera is ready for the market. This camera uses the sub-standard film, and takes 100-feet at a time. This is equivalent to 250-feet of the standard film. The camera is finished in flake enamel, and weighs four and one-half pounds. It measures 3 x 6 x 8 inches in size, and is equipped with an F/3.5 anastigmat lens of the best quality. The striking feature of this camera is its automatic action, which requires no tripod. To operate the camera you compose your picture in the finder and press the button, and the camera runs until stopped by another pressure on the button. The action is similar to the Sept camera, although the Bell & Howell Automatic uses the sub-standard film. It cannot rival the Sept camera for news and professional work where the standard film is necessary, but for amateur use it is ideal. It will also make single exposures, four thousand of them costing \$6.00.

As this camera is made by the firm which makes ninety-five per cent. of the motion-picture cameras used in the large studios of this country, the workmanship is of a very high order. This camera is one of the highest type of amateur motion-picture cameras ever produced, and one which should be found satisfactory for amateur use for any work. A projector is supplied, which will be described in the chapter on projectors in a later issue.

Australian Salon of Photography

THE first exhibition of Pictorial Photography promoted by the Australian Salon of Photography will be held at the Exhibition Gallery of Farmer & Co., Ltd., Sydney, N.S.W., Australia, from April 22 to May 3, 1924, inclusive. Only that class of work in which there is distinctive evidence of personal artistic feeling and expression, combined with a high standard of technique, will be accepted for exhibition. Pictures to be entered for this exhibition must be listed on a special blank furnished by the committee, copies of which may be obtained from PHOTO-ERA MAGAZINE. The last day for receiving prints will be March 18, 1924. Pictures and correspondence should be addressed to The Secretary, Australian Salon of Photography, Box 298 G. P. O., Sydney, N.S.W., Australia.

Report of the National Museum

In a report issued by the United States National Museum at Washington, D.C., we note with interest that the Museum for over thirty-five years has been acquiring a permanent collection of the works of great masters of the art and craft of photography. The Washington National Museum was established by Act of Congress in 1846, largely from an educational motive. About forty years later photography was added under the category of Graphic Arts, which includes specimens illustrating the growth and evolution of all kinds of printing. The Photographic Section now contains upwards of five thousand specimens. The success of the assembly of the pictorial collections in the Photographic Section is due to the efforts of Mr. Floyd Vail, F.R.P.S., who has worked with enthusiasm to make a collection of prints that would show what was being done in

photography. The works of such men as Alexander Keighley, F.R.P.S., K. S. Bridgen, F.R.P.S., Angus Basil, Malcolm Arbuthnot, Charles Borup, F.R.P.S., J. Craig Annan and J. Arthur Lomax, F.R.P.S., are among those shown. The report concludes: "The coming year will see additions and a more complete showing of the development of the great motion-picture industry. A series of papers will be prepared dealing with the history of the exhibits, the accessions acquired in the past year, and the aims of the collection, that will be acceptable for publication in the photographic journals."

Edgar Felloes

IT is with regret that we note the death of Edgar Felloes, Associate Editor of *Camera Craft*, of San Francisco, California. Mr. Felloes had been ill for over six months, and finally succumbed on December 9, 1923. His death will be a great loss to the photographic fraternity at large. We extend our sympathy to members of his family and to the editorial staff of *Camera Craft*.

New Quarters for J. H. Boozer

AFTER being situated for over sixteen years on East 59th Street, J. H. Boozer, dealer in photographic supplies, has moved to a new location at 673 Lexington Avenue, New York City. The new quarters are much more commodious and convenient, and are further away from the jam of traffic, which will make it easier for patrons to attend to their photographic shopping. Besides the line of Kodaks, photographic supplies, developing, printing and enlarging, Mr. Boozer has a line of sporting-goods and cutlery of the better grades. We are sure that our readers will find a visit of interest and value.

Orange Camera Club

AMONG the activities of the Orange Camera Club, of East Orange, N.J., as reported in the *Bulletin*, we note that the members held an exhibit of pictures at the Montclair Art Museum from December 20 to January 13. An exhibit of excellent prints by W. H. Zerbe, a well-known photo-pictorialist, was on exhibit at the club-rooms. An exhibit of bromoils by E. L. Gould was placed in the East Orange Public Library. The Club is to start a School of Photography under the direction of Paul Anderson with nearly a score of students. The first lecture of the year, illustrated with lantern-slides, was given January 5 by Stephen S. Johnson, who showed pictures of south-western Colorado and the cliff-dwellings of the Mesa Verde.

International Sample Fair in Havana

THE First International Sample Fair, to be held in the city of Havana, Cuba, February 9 to 24, 1924, under the auspices of the National Office of International Commercial Relations, besides listing many classifications of samples that are to be exhibited, such as automobiles, footwear, textiles, furniture, foods, etc., has a department for kinematography and photography, subdivided into apparatus and accessories, films and photographs. There should be a market in Cuba for photographic apparatus, as the country is purely agricultural, and imports nearly all its manufactured products. The value of imports last year reached nearly \$360,000,000.

Photographic Work at The Brooklyn Institute

DURING December there was an interesting one-man show by Arnold Genthe at the Brooklyn Institute. Among the portraits shown was one of Eleanora Duse, the famous Italian actress, the first picture she has had in twenty years. Other recent portraits shown included Mrs. Robert Goelet, Chaliapin, George Luks, and a group of famous Russians who were all in America during this last season. A high-key study of Margaret Severn dancing in the surf and a study of "L. W." in a dancing pose attracted attention among the dancing-subjects. There were also included some lovely child-portraits and a group of Dr. Genthe's scenes of Japan and about New Orleans.

Mr. Petrocelli demonstrated Resinopigmentipia, the new Italian process which he brought back from his year abroad, at the December meeting of Miss Lauffer's class and made it so interesting that several are preparing to try it themselves. Among the guests at this meeting was Hamilton Revelle, the Broadway star, who is well known to photographers for his Bromoils, Transfers, and Dust-on process prints, an exhibition of which was held at the Institute last winter. Other guests were Mr. Van Uruff, the geologist from San Diego and Mr. Gotshall, President of the Toledo Camera Club.

Mr. Hans E. Jeltsch gave a most interestingly satisfying demonstration of the Carbro Process.

In connection with his regular classes in the Rudiments of Photography, Mr. Zerbe continued his series of public demonstrations with two on the Kallitype Process and Decorative Photography, which as always were well attended.

Miss Sophie L. Lauffer's class, at its monthly meeting for portraiture study, enjoyed, with the use of other models, one of the dancers from Miss Moller's School for Dancing.

Raylo Camera Owners Can Now Do Their Own Three-Color Printing

AN interesting announcement is made by the American Raylo Corporation, 245 West 55th Street, New York City, of a change in policy whereby they are now prepared to deliver the bichromated gelatin color-sheets and other apparatus necessary for making color-prints from Raylo negatives. By a simple operation the color-sheets can be sensitised immediately before being used to make prints. This change of policy will make it possible for professional photographers as well as amateurs to save time in sending negatives to the New York Laboratories of the American Raylo Corporation for printing, as has been required heretofore. Some of the users of Raylo cameras have already ordered the apparatus in order that they may do their own printing. This development of the Raylo process should do much to advance this new three-color process of photography to its place as a popular method of making pictures.

Eastman School of Professional Photography

JUST as we go to press, we hear that there will be an Eastman School of Professional Photography held in the Auditorium of the Metropolitan Life Building, New York City, on February 12, 13 and 14, 1924. Photographers in New York and vicinity should try to attend these sessions. They will receive many helpful and up-to-date ideas which will help them to make better photographs and to increase their business.

From Camerist to Art-Producer

WHEN an erstwhile amateur photographer of proved artistic ability—such as Geo. W. French, known through his pictures to PHOTO-ERA readers—finds a congenial and lucrative position, with a first-rate house, he is to be congratulated. For about a year, Mr. French has been with the Osborne Company, of Newark, N.J., makers of art-calendars, with offices in New York, Chicago and London. Their calendars, made in different sizes to suit the requirements of the trade, are artistic in design, the chief feature being a facsimile reproduction of some high-class painting, which the Osborne Company acquires by purchase.

At present, they are preparing a series of Epigrams, illustrated with photographs. The photographs are then colored by hand and reproduced in colortype form. They are what the makers call Monthly Service Calendars, and are sent out by advertisers twelve times a year. Mr. French, as their photographic expert, is actively engaged in this work—an activity which obviously must appeal to him. Openings similar to this are open to those photographic workers who have eminent artistic and technical ability and other requisite qualifications.

Exhibition of the Sheffield Photographic Society

THE Sheffield Photographic Society, of Sheffield, England, is to hold a photographic exhibition in Montgomery Hall, Surrey Street, Sheffield, England, February 19 to 23 inclusive. Nine classes of entries have been planned, five open to all, and four for members of the Society only. J. Dudley Johnston, President of the Royal Photographic Society, will act as judge. The last day for receiving entries will be February 2, 1924.



Our Lone and Live Contributing Critic

MY DEAR MR. FRENCH:

I think that it is high time that I bothered you again; so here goes.

I see that many who write for the PHOTO-ERA wonder why we, who live in a snowy country, do not make more snow-pictures. As for me, after living more than seventy Maine-winters, I will confess that the novelty has slightly worn off, although I do go out a good deal and enjoy it.

I think that I shall try a few more pictures this season, and hope to have better success than last.

I was once talking with a farmer and remarked that he had a beautiful view from his house. He replied, "Yes, it is beautiful; but I have lived here so long that I don't see it." Perhaps we get so used to seeing snow-scenery, that we don't see it, so to speak.

I am sure of one thing, and that is that I have seen more beautiful scenery since I began to use a camera, than ever before.

I hate to find fault with myself, but I *have* to; and I dearly love to find fault with others and *don't* have to. About that picture on page 290, by F. S. Clark: the boy (or girl) seems to have one large leg and one small one, and it hurts my feelings to see all the weight thrown on the small leg.

Hoping that the winter is using you well,

Respectfully,

WILLIAM H. BLACAR.

JANUARY 7, 1924.



BOOK-REVIEWS

Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices. Send for our list of approved books.

THE AMERICAN ANNUAL OF PHOTOGRAPHY, 1924. Volume XXXVIII. Edited by Percy Y. Howe. 296 pages of text; 142 illustrations; 23 inserts. Price, paper, \$1.75; cloth (Library Edition), \$2.50. Postage according to zone. New York: George Murphy, Inc., 57 East 9th Street, sole sales-agent.

EACH year the progressive amateur and professional photographer look forward to the arrival of the "American Annual of Photography". It is now in its thirty-eighth year, and better than ever. Were it not that the editor feels compelled to limit its size, the book could be made larger than it is at present, so far as available material is concerned. There is one thing about the "Annual" which has a strong appeal, namely that its pictorial and literary contributors represent all shades of photographic opinion. Moreover, the text and illustrations of this volume indicate with reasonable accuracy in which direction the wind of photography is blowing in the United States. With a few exceptions, the entire contents are non-technical and of interest to the general reader. It is an excellent book for the beginner and the advanced worker alike. There are articles and illustrations enough to please all. The typographical and halftone work is well done so that the cloth-bound edition, especially, is an addition to any photographic library.

In looking over the names of the literary and pictorial contributors we find many old friends and a number of newcomers. We are glad to see these new names and hope that others will follow their example. In welcoming the new, we do not forget the old friends who have done their bit for photography these many years. However, we need the help of fresh reinforcements in order to carry on into the future. We mention a few of those who have helped to make up the attractive "American Annual of Photography, 1924", editorially and pictorially: Paul L. Anderson, William A. Alcock, George B. Akasu, A. C. G. Allison, F. Milton Armbrust, Louis Astrella, Angus Basil, A. H. Beardsley, Lawrence Baker, Jessie Tarbox Beals, Walter P. Bruning, Louis F. Bucher, C. H. Claudy, Edgar A. Cohen, O. C. Conkling, Rudolf Eickemeyer, Theodore Eitel, Wm. Sherwell Ellis, Louis Fleckenstein, George W. French, Laura Gilpin, Louis F. Goetz, G. S. H. Harding, Anson Herrick, H. A. Hussey, Forman Hanna, Raymond E. Hanson, G. H. Harting, Antoinette B. Hervey, H. E. Jeltsch, Alfred J. Jarman, Belle Johnson, Dr. T. W. Kilmer, Taizo Kato, Alexander Keighley, Warren R. Laity, Sophie L. Lauffer, A. Lockett, Wm. Ebert Macnaughtan, Nickolas Muray, C. B. Neblette, William Noyes, Harry A. Neuman, Dr. J. B. Pardoe, Charles H. Partington, W. H. Porterfield, O. C. Reiter, Rabinovitch, Dr. D. J. Ruzicka, George Steele Seymour, Louis J. Steele, Lloyd A. Snodgrass, Frederic G. Tutton, F.R.P.S., Herbert B. Turner, Fred T. Usher, Floyd Vail, F.R.P.S., Dr. Lehman Wendell, J. M. Whitehead, Lionel Wood, F.R.P.S., William H. Zerbe, Dr. William E. Ziegenfuss, J. A. Ernest Zimmerman, and many others.

The demand for the "Annual" is great and those of our readers who wish to make sure of copies should order at once from the sales-agents or from PHOTO-ERA MAGAZINE. We are sure that every purchaser will be pleased and derive much pleasure and profit from the careful reading of the "Annual" for 1924.

THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC, 1924. Edited by George E. Brown, F. I. C. Price, paper edition, \$1.00; cloth, \$1.50. New York: George Murphy, Inc., 57 East 9th Street, American Agents.

THE sixty-third issue of the "British Journal Photographic Almanac" is ready for amateur and professional photographers throughout the world. It comes to us as an old friend of the family and each year we find in it something worthwhile to read and to study. The Editor has prepared an excellent article on "Using a Hand-Camera." In view of the present-day popularity of the hand-camera, it would seem to us that he could not select a more helpful subject for the majority of readers. As usual, the "Epitome of Progress" contains the record of photographic progress during the past year. This includes all branches of photography from the making of negatives to the latest developments in color-photography. The helpful series of "Tables of Weights and Measures" is always welcome to workers in all branches and likewise those included under the head of "Optical Calculations." The list of photographic societies serves to emphasise the corresponding small number in the United States. There is no doubt that our British friends have the faculty to keep photographic societies active and growing. The advertising-pages of the almanac merit slow and careful perusal. In them the reader will find cameras, lenses, shutters, plates, films, chemicals and specialties which he may not have known ever existed. A very pleasant evening may be spent with this year's almanac and we urge our readers to make haste to obtain copies, as the number imported is limited.

Our New Tax Department

TAXATION is undoubtedly one of the most important business-problems confronting the business-man today. Every change in the law, every new regulation, every revised interpretation has a direct effect upon his account with the U. S. Government. Knowing, therefore, that our readers would be vitally interested in a subject of such import, especially at this time, it has been arranged to have a tax column which will deal with current tax thought from a practical viewpoint.

In this connection we have been fortunate in obtaining the services of Mr. M. L. Seidman, C.P.A., who will conduct this Department. Mr. Seidman is a well-known tax expert and has been a close student of Taxation in all its phases. He developed a plan of Taxation that was submitted to the Senate Finance Committee in executive conference prior to the enactment of the Revenue Act of 1921.

Mr. Seidman is a senior member of the firm of Seidman & Seidman, Certified Public Accountants, a nationally known tax and accounting organization. He is also Chairman of the Committee of Tax Consultants of the Committee of American Business Men, an association composed of most of the leading business men of the country.

The Department will appear monthly and will include discussions on current tax legislation having a bearing on the business-situation. To further increase the scope of his department, Mr. Seidman has consented to answer through this column important questions that might be directed to him bearing on the subject.



THE MILITARY PHOTOGRAPHER

CAPTAIN A. H. BEARDSLEY, SIGNAL-ORC.



How This Department Came to Be

FOR the benefit of our readers, and especially for those who are members of the Regular Army or Reserve Corps, let me explain how this new department originated and the work that it hopes to do. As a member of the Officers Reserve Corps, U. S. Army, and as publisher of PHOTO-ERA MAGAZINE, it occurred to me that the subject of military photography was virtually untouched and that to create interest in it would render a service to the U. S. Signal Corps and Air-Service and also to the general reader. The importance of photography in surveying, mapping and exploration is appreciated by the U. S. Army. The splendid work being done is known to only a few. Moreover, a knowledge of photography is important to officers and enlisted men in all branches of the service. It seemed to me that PHOTO-ERA MAGAZINE had an opportunity to do something which would be of benefit, interest and practical value to all. However, it appeared to be a rather large undertaking and I hesitated to take the first step.

Finally, I discussed the matter with a brother officer, Lieut. William W. Hildreth, 387th Infantry, 97th Division, U. S. Army, who from his military experience during the World War was able to advise me that the idea was well worth trying out. A further discussion of the matter with other officers strengthened my determination, although Lieutenant Hildreth deserves the credit for bringing me to the point of action. From then on, things developed rapidly. The Secretary of War offered me the co-operation of the War Department through the Chief Signal Officer and Chief of the Air-Service. The letter concludes: "The War Department sincerely appreciates the spirit of co-operation manifested in your letter and is pleased to extend its services to the extent outlined." It was signed by the Secretary of War himself. Next, the matter was brought to the attention of Headquarters, First Corps Area, Boston, Mass. The officers in charge offered their co-operation and support. Furthermore, they gave me some excellent suggestions. When the Chief of Staff, Headquarters 97th Division, Manchester, N.H., received my letter with regard to this new department, he added his word of approval and offered his co-operation. Finally, the Headquarters New Hampshire Contingent, 97th Division, Concord, New Hampshire, received an account of the matter and offered to assist in every way possible. In short, from the Secretary of War down, this department has received approval and offers of co-operation. Now, what does it propose to do?

This department itself will be given over to any and all matters which are of photographic interest and practical value to military men. It will occasionally include items of general news-value, which will apply to work being done by departments and individuals to promote interest in the development of a well-organized and well-equipped photographic personnel for the three components of the U. S. Army, viz.: the Regular Army, National Guard and Organized Reserves, wherever they may be on duty.

It will be recalled what splendid work was done

by the Eastman Kodak Company at Rochester, New York, and by Columbia University, New York City, during the World War. It is hoped to supplement the work of such institutions and to encourage amateur and professional photographers to become interested in military photography, first, because it is of practical value and, second, because the more they know about it, the greater the aid they can give their country in time of need. The U. S. Signal Corps motion-picture, "Powder River", now running in many theaters, illustrates the work done by photographers in the World War. The remarkably beautiful pictures of the White Mountains, made by Captain Stevens from an airplane, illustrate what is being done in peace-time. It is to further the cause of photography, and to make known the excellent work being done by the Signal Corps and Air-Service, that this department has been established.

Not Militarism but Common Sense

PRESIDENT COOLIDGE in his message to Congress said: "The Army is a guarantee of the security of our citizens at home; the Navy is a guarantee of the security of our citizens abroad. Both of these services should be strengthened rather than weakened. . . . We want no more competitive armaments. We want no more war. But we want no weakness that invites imposition. A people who neglect their national defense are putting in jeopardy their national honor."

Secretary of War Weeks has this to say with regard to the notion that there will be no more wars: "Such a claim has been advanced after every great war for a thousand years, and probably since the beginning of time. Such a belief cannot be substantiated until we are also prepared to state that the last murder and the last robbery have been committed and that competitive power has at last been removed from the human breast."

By Act of Congress, approved June 4, 1920, "The Army of the United States shall consist of the Regular Army, The National Guard while in the service of the United States and the Organized Reserves, including the Officers Reserve Corps and the Enlisted Reserve Corps." Of each dollar which the average citizen pays for governmental purposes, approximately six cents is for national defense and approximately two and a half cents for army purposes. Secretary of War Weeks says that "Military preparations cost us, roughly, one eighteenth of what we spend for luxuries, amusements and mild vices."

The need of sufficient National Defense appropriations, especially for training-camps and division-headquarters, is imperative at this time. The National Defense Act demands the support of every American citizen, in or out of the service. Senators and Congressmen should be requested to support this act with adequate appropriations to carry out the best and least expensive military policy the United States has ever had. Write or telegraph your Senator or Congressman to see that the National Defense Act functions as it should for national insurance. This is not militarism but common sense.



LONDON LETTER

CARINE AND WILL CADBY



THE *Svenska Dagbladet*, the leading daily paper of Sweden, is organising an important International Photographic Exhibition. It is to be held early in 1924, in Liljevalch's Art Galleries, in the Royal Park at Stockholm. There will be two sections, one devoted to pictorial and the other to the scientific application of photography. Three prominent men in the photographic world of Sweden and Northern Europe have been chosen as organisers. Mr. John Hertzberg is the president of the Photographic Society of Sweden and editor of the photographic journal of the Scandinavian North, and is well known as a lecturer and writer on photographic research-work. Mr. Ferd Flodin is the Royal Court Photographer, and years back learned his craft in the U. S. A. Since that time he has kept in touch with all the latest developments of pictorial photography. Dr. H. B. Goodwin, who has for some years been a member of the London Salon and is well known in this country, is responsible for the collection of exhibits outside of Scandinavia, and is devoting his remarkable fund of energy and perseverance to the task. He was in England during the autumn-exhibitions and received many promises of support from prominent British workers. This first international photographic show in the North of Europe, we think, is sure to attract much of the best work from all countries, and its success is almost a certainty.

The double Christmas Number of the *Kodak Magazine* is a wonderful production. Beyond all the usual interesting illustrated articles, there are twelve pages of beautifully printed photographs of every conceivable winter-subject. Not only are the reproductions of the best, but the pictures themselves are exceptional from technical and artistic standpoints. This little magazine is on sale at the bookstalls at two pence and, although its circulation has already grown to somewhere near 100,000 copies a month, with promise of a far higher figure in the near future, it can hardly be expected to be remunerative when one considers the value given. But this is the most satisfactory sort of advertising, at least from the public point of view, for it is a real, live, full paper at a very low price.

The Photographic Exhibition at the Alpine Club Gallery is one of the year's photographic events. We were there at the opening on December 4, when the Private View is held, for it is a show that seems gone in a flash, being open only ten days. We have sometimes bemoaned its lack of originality and pictorial quality. Mountaineers seemed content to snap their peaks when they are not always at their best, from either point of view. This year's show, however, certainly marks a departure; for there were many pictures that added the charm of design and pictorial value to the good technique one is accustomed to find. These Alpine photographers, as a rule, have avoided figures in their landscapes, for which one can hardly blame them, seeing, as they do, the difficulties in such adventurous situations; but Mr. George I. Finch has boldly and successfully tackled the subject in "Step-cutting" and "The Grenzsattel", where big figures fill up the foreground. And it is astonishing how they add to the interest of the scene, at least from the outsider's point of view.

In a crowded gallery lined with photographs, we appeared to be the only people who had come to see them, and we passed comfortably around the room *behind the backs* of the other visitors. At times, it is true, there was a sudden dash by a small group of people, at some particular exhibit—usually it seemed to us—the photographer himself showing and explaining the picture to admiring friends. But for the most part, the reunion and talk were the chief attractions. And who could blame the talkers? They were all mountaineers, re-living their adventures—but in the heart of London. And if the photographs helped them in this, they were surely serving their purpose; besides, the private view comes once only during the exhibition. No doubt, there would be other occasions when these same visitors would return singly, and once more the photographs would be the centre of interest.

Mr. J. Dudley Johnston's Presidential address, delivered at the Royal Photographic Society's meeting on November 6, was of importance to photographers throughout the world who take an interest in the history and development of photography. In a lucid and concise discourse, Mr. Johnston traced its growth right away from its birth, in 1840, through Fox Talbot's discovery of a method by which a negative was produced that would yield any number of positive prints. Daguerre, a year earlier, had revealed his iodised silver-plate process to the French Academy; but beautiful as his results were, they never could have led to the universal importance of present-day photography as shown in its various branches.

From Fox Talbot, Mr. Johnston conducted his audience through the many English, American and French influences that have made pictorial photography of to-day what it is. Of necessity, his narrative was connected chiefly with the people, who, by their work and personalities, have influenced the course of events. Among many interesting details that have been turning-points in pictorial development, the President referred to F. Holland Day's visit to this country, in 1900, with a collection of prints by some of the most advanced workers in the States of that date. Along with him came a cousin, a typical American boy, filled with enthusiasm and energy, of whom we still retain a vivid recollection, for he visited us in our country-home, and during his stays photography was all-pervading. This was Alvin Langdon Coburn, to whom Mr. Johnston awarded the greatest share in the widening of our vision of pictorial photography. Incidentally, he remarked that it was difficult at the present day to know whether to class Coburn as American or English, for he has been so long resident in this country, and most of his work has been done here.

The address is published in the December number of the R. P. Society's Journal and is well worth preserving as an excellent and brief *resumé* of the developments of pictorial photography.

The R. P. S. and the Affiliated Societies are combining to hold a big dinner in London on February 9. There are already signs that it will be a tremendous gathering, a beat-up and mingling of nearly all the members of both the "Royal" and the other societies. Such a catholic reunion, at which photographers from

various parts of the country are brought intimately together, cannot fail to be beneficial all around.

Mr. E. P. Hoppé, of Fair Women fame on both sides of the Atlantic, has just returned from a tramp of 1,200 miles through Roumania in search of literary and photographic materials for his book, "Unknown Roumania", that is to be published in the spring. His wanderings led him not only through Old Roumania, but into the new provinces, and his time was devoted to sketching, photographing and making notes for his book. Mr. Hoppé warmly praises the kindness and hospitality of all classes of the population. He was received by the King and Queen at Sinaia, and met the Prime Minister, M. Bratiano, and many other men distinguished in science, art and literature. Contrary to reports that have reached this country, nowhere did he experience any suggestion of supervision or distrust, and everyone, from the distinguished personages just named, down to the nomadic shepherds on the great plains of the Dobrudja, treated him with friendly courtesy.

THE PICTURE-MARKET

So many inquiries reach us from time to time asking for information as to where pictures may be sold that we have decided to publish a short list of places where photographs may be disposed of. This list is not complete in any respect, and we shall add from time to time the names of new firms who may appear in the market for photographs.

Dale, R. Van Horn, Walton, Neb. Wants pictures of freaks, curios, labor-saving devices, new inventions, etc. Prices from 50c to several dollars.

The Modern Priscilla, 85 Broad Street, Boston, Mass. Photos of needlework and housework, 5 x 7 to 8 x 10 preferred. Prices paid decided by photograph submitted.

Current History, Times Building, New York, N.Y. Uses pictures of timely events.

Outers-Recreation, 9 South Clinton Street, Chicago, Ill. Uses outdoor pictures, especially hunting, fishing and camping.

American Agriculturalist, 315 Fourth Avenue, New York City. Wants prints of general agricultural interest; pays from 50c. to \$3 for clear prints, any size.

American Botanist, Joliet, Ill. Will buy illustrated articles on botanical subjects.

The American Boy, Detroit, Mich. Good prices paid for pictures of novel inventions and natural wonders, also of notable boys and unusual activities among boys. Prints 4 x 5 and larger preferred.

American Farming, 537 South Dearborn St., Chicago, Ill. Uses photographs interesting to farmers. Size should be 5 x 7 or larger. Prices from 50c. to \$2.

The American Magazine, 381 Fourth Avenue, New York City. Photographs of interesting people accompanied by short articles are desired.

American School Board Journal, 129 Michigan Street, Milwaukee, Wis. Uses pictures of educational subjects, new school-buildings, or anything of interest to the school-room. Pictures should be 3¼ x 4¼ or larger. Prices are from \$1 to \$4.

Bain News-Service, 80 Fifth Avenue, New York City. News-photographs, not smaller than 4 x 6 desired. Prices from \$1 up.

The Century Magazine, 353 Fourth Avenue, New York City. Pictures used are of prominent people, beautiful scenery, artistic photographs.

The Country Gentleman, Independence Square, Philadelphia, Pa., uses good prints of agricultural subjects of all kinds. Prefers them 5 x 7, although good small prints will be accepted. Prices from \$1.50 to \$10.

Country Life in America, Garden City, N.Y. Pictures of anything unusual pertaining to country life, or well-known people in their country homes. Size 6½ x 8½ preferred. Prices from \$1 to \$10.

Forest and Stream, 9 East 40th Street, New York City. Pictures of hunting, camping, fishing, animals, natural history, etc., any size, as long as they will reproduce well. Price around \$1 for 4 x 5 print.

The House Beautiful, 41 Mt. Vernon Street, Boston, Mass., uses photographs of small houses and gardens, nothing smaller than 4 inches on base-line. Price from \$1 to \$5.

Illustrated Current Events, 902 Chapel Street, New Haven, Conn. Pictures of current events, wrecks, accidents, sports. Prints should be 3 x 5½ or larger. Prices from \$2 to \$3.

National Geographic Magazine, Washington, D.C. Uses pictures of educational value, travel, strange customs, or domestic life in foreign countries. Size 4 x 5 or larger preferred.

Popular Mechanics, 200 East Ontario Street, Chicago, Ill. Pictures of anything unusual in the field of science, invention, mechanics or discovery. A brief descriptive article should accompany each print. Size not specified. Price \$2.50 to \$3.

Popular Science Monthly, 225 West 39th Street, New York City. Wants pictures with articles of new inventions. Human figures in photograph add interest. Prefers prints 5 x 7 or larger.

COMING EXHIBITIONS

FEBRUARY 19 to 23, 1924. Photographic Exhibition of the Sheffield Photographic Society. Montgomery Hall, Surrey Street, Sheffield, England. Last day for receiving prints, February 2.

MARCH 1 to 31, 1924. Eleventh Pittsburgh Salon. Galleries of the Carnegie Institute, Pittsburgh, Pa. Last day for receiving prints, February 4. Entry-forms from P. F. Squier, Sec., 237 Avenue B, Westinghouse Plan, East Pittsburgh, Pa.

MARCH 1 to 31, 1924. Fifth Annual Salon of Photography, Buffalo Camera Club. Albright Art Gallery, Buffalo, N.Y. Last day for receiving prints, February 1. Entry-forms from Lester F. Davis, Sec., 463 Elmwood Avenue, Buffalo, N.Y.

APRIL 22 to MAY 3, 1924. Australian Salon of Photography, Gallery of Farmer & Company, Ltd., Pitt, Market and George Streets, Sydney, N.S.W., Australia. Last day for receiving prints, March 18, 1924. Entry-forms from The Secretary, Australian Salon of Photography, Box 298 G.P.O., Sydney, N.S.W., Australia or from PHOTO-ERA MAGAZINE, Wolfeboro, N.H.

APRIL 25 to MAY 4, 1924. Annual Exhibition, Hammersmith Hampshire House Photographic Society. Hampshire House, Hog Lane, Hammersmith, London, W. 6. Last day for receiving entries, Friday, April 11, 1924. Entry forms from D. H. Wilkinson, Hon. Exhibition Secretary, 2 Drayton Road, West Ealing, London W. 13, England.



THE PUBLISHER'S CORNER



We Thank You!

AGAIN it is our pleasant duty to acknowledge the many Christmas and New Year Greetings which reached us from readers, subscribers, advertisers and those who help us to publish PHOTO-ERA MAGAZINE month after month. It seemed as though we were all members of one large family. We promised to acknowledge *every* Christmas card, but to do so would require more space than we could spare. By actual count we received one hundred and twenty-eight Christmas and New Year cards or calendars, not to mention many greetings included in letters and messages. It is difficult to know where to draw the line in our desire to mention just a few. However, let it be understood that every greeting received was appreciated and recorded. If it is not included among the following names, it is because of lack of space and through no lack of appreciation.

A partial list includes William A. Alcock, Arnold-Roberts Company, Mr. and Mrs. Sigismund Blumann, Boston Mailing Company, *Camera Craft*, Frank V. Chambers, Mary Louise and Frank Scott Clark, Carter, Rice & Company, Charles Ditchfield, Derick Studio, Theodore Eitel, Geo. H. Ellis Company, Mr. and Mrs. A. W. Finlay, Frank Roy Fraprie, Mr. and Mrs. Louis Fleckenstein, Ginn & Company, Arnold Genthe, Mr. and Mrs. Herbert W. Gleason, Herman Goldberger, Frances M. Howell, M.D., Homer Humphrey, Dr. and Mrs. F. A. Hubbard, Dr. T. W. Kilmer, Joshua Q. Litchfield, William Ludlum, Francis O. Libby, F.R.P.S., Sophie L. Laufer, F. W. G. Moebus, Louis R. Murray, Russell T. Neville, Ernest M. Pratt, Dr. J. B. Pardoe, Pittsburgh Salon, Leonard C. Rennie, Edgar S. Smith, George Reed Stevens, Victor Scheen, Kenneth D. Smith, Suffolk Engraving Company, Mr. and Mrs. W. D. Sill, Mr. and Mrs. Fred Schmidt, A. D. Spooner, John A. Tennant, Mr. and Mrs. Walter G. Wolfe, Wolfeboro National Bank and William H. Zerbe—to mention but a few. Again we express our thanks and hope to merit the continued support and good-will of all these friends.

WILFRED A. FRENCH.
A. H. BEARDSLEY.

Our Special Radio Competition

IN the advertising-pages our readers will find an announcement of a special prize-contest for pictures of radio-sets in use. These pictures must show the apparatus clearly and also those who are listening-in. It is my belief that radio has come to stay and that it is to take its place in our homes even as the talking-machine and player-piano. At the present time it appears to be in its "craze" stage of development. Those who own radio-sets are inclined to drop everything else in order to "listen-in", night after night. However, the time will soon come when the radio will be used and enjoyed in connection with other interesting modern pastimes, and not to their exclusion.

It should be noted that the attendance at good concerts, plays and lectures is as large as ever, despite the thousands of talking-machines, player-pianos and

radio-sets. My first talking-machine occupied all my spare time for several months until the novelty wore off. Now I enjoy it occasionally, but not to the exclusion of all the other good things in life. Let us enjoy our radio-sets and also photography. Both are delightful hobbies; neither should take up all our time. In the long run, it does not pay to do a thing to death. In the special competition just announced I believe that readers of PHOTO-ERA MAGAZINE will bear me out that the most enthusiastic radio fan can also continue to enjoy the pleasure of making pictures. The response to this special competition will help to settle the point and the results will be of interest to all lovers of photography and the radio.

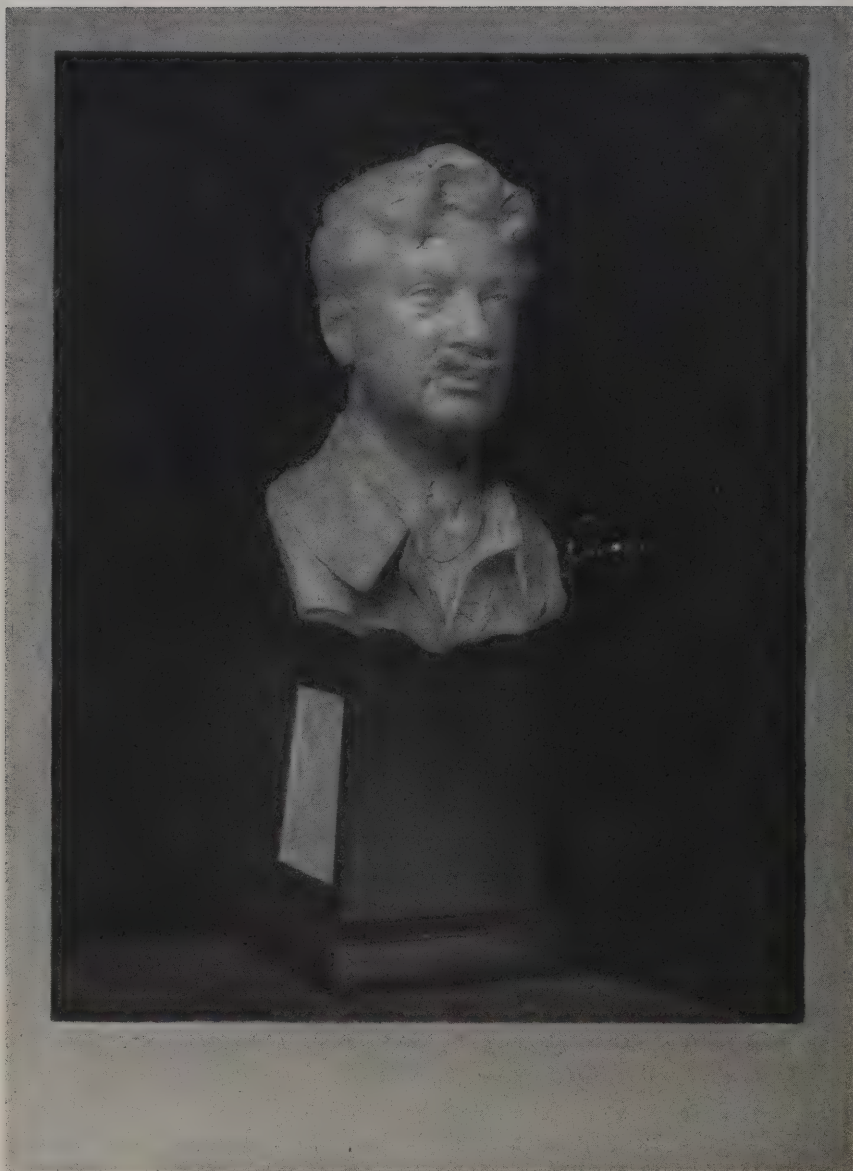
Why Photo-Era is Sometimes Late

WE are taken to task occasionally by our friends because PHOTO-ERA MAGAZINE sometimes arrives several days after the first of the month. These friends would like to know why it is and why we don't hustle up and get the magazine out earlier. Frankly, it is due to our being particular and unwilling to let things get by for the sake of speed. If a halftone is not just right, we make it over; if part of an article needs further editing, we do it; if our paper develops flaws, we wait until we get what we want; and if the ink on the front cover is not thoroughly dry, we will not ship out copies. In short, we try to have every issue right because the engraver, printer, binder, paper-man and editorial staff want it right. This does not mean that we do not try to get the magazine out on time, but we all prefer to sacrifice speed for quality.

Young People and Our Competitions

A NUMBER of times, in months past, we have had inquiries from pupils in high-schools, asking if they were eligible to enter pictures in our Beginners' Competition. We are pleased to state that pictures from these young people will receive a hearty welcome in our competitions, subject to the established rules. There is no reason that a young man, or young woman either, should not begin his or her photographic career while in school. In fact, we know of a number of high-schools where the pupils are conducting successful camera clubs and doing excellent work. Usually, there happens to be on the faculty of such a school a member who is an enthusiastic amateur photographer and whose enthusiasm is easily communicated to the pupils with whom he comes in contact. There is no greater enjoyment than to take a camera on a trip with the baseball or football team and bring back pictures of the boys. Many pictures, made by beginners with inexpensive cameras, are preserved by the school authorities as the only records of important events in school life.

We wish it understood that pupils in our schools are very welcome to enter pictures in our competitions. Likewise we shall be pleased to look over their work, and, by our suggestions, encourage them to become proficient in photography.



W. Clark Noble, Sculptor

JOHN H. GARO—BUST
JOHN H. GARO



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Art and the Camera

SELDEN MCKINLEY CLARK

Touched by a light that hath no name,
A glory never sung,
Aloft on sky and mountain wall
Are God's great pictures hung.
Whittier.



WHETHER or not photography can justly claim the title of art, seems to be a difficult question to settle to the complete satisfaction of the uninitiated. The main difficulty seems to lie in a lack of knowledge of what photography can accomplish and a rather hazy idea as to what a fine art really is. There are many definitions of art, but the one by Paul Anderson is especially complete and satisfactory. "A fine art is any medium of expression which permits one person to convey to another an abstract idea of a lofty or ennobling character or to arouse in another a lofty emotion." William S. Davis also gives us an excellent definition. He states that "art is one's personal impressions or ideas, beautifully expressed." It is easily seen that these definitions have a broad scope and include music, painting, prose-writing, poetry, charcoal- and pencil-drawing, sculpture and—why not photography?

The root of all the objections to photography as an art lies in the presumption that the artistic is dependent on a mechanical means of representation and, therefore, the product must be machine-work, and photography itself a craft and not an art. This conclusion is greatly strengthened by the placing in the hands of millions of people a means to make pictures with but little labor and less knowledge. The result has been the flooding of the country with snapshots, and it is due in no small respect to this ease of production that photography as a means of expression has come into disrepute. However, if it can be shown that the artist is in full control of the medium, be it oil, crayon or what not, then it is considered that he has the means

of producing a work of art. Photography is such a medium and places in the hands of the artist who has mastered the necessary technique, a means of expression in no manner inferior to the brush of the painter or the chisel of the sculptor. That the technique of the painter and the sculptor are more difficult to learn is not to be denied; but the great paradox that photography is machine-work, I wish to contradict, and I shall endeavor to make clearer how the artist-photographer is in absolute control of his medium and may convey his ideas to the extent of his skill and artistic feeling.

The artist-photographer's control over his medium begins, let us say, with the lens of his camera. He does not use a highly corrected lens, which gives the greatest possible detail; but, instead, he uses a lens which will give him the greatest perspective. He uses a lens of long focal length compared to the size of the plate he chooses to use; a lens which will merge and blur detail so that he may work with masses instead of each individual leaf and blade of grass. John Ruskin, one of the greatest of art-authorities, says, "It is in the power of saying everything, and yet saying nothing too plainly, that the perfection of art here, as in all other cases, consists." It should be the object of the artist-photographer to endeavor to express not facts, but the emotions aroused in him by these facts. He is further aided in his endeavors to do this by his control of the development of the plate. By this I do not mean merely intensifying or reducing the plate by means of certain chemical baths. What I do mean is the strengthening of a detail here, the suppressing of a highlight there, by means of local brush-development. In choice

of printing-material the artist-photographer has a large range, including chloride and bromide papers, platinum, bromoil and the gum-process. The gum-print, for instance, is entirely different from the ordinary idea of a photograph. In this process the photographer prepares his own paper and chooses the kind of surface best suited to his needs, ranging from a smooth to very rough parchment-surface. He is also at liberty to choose any color which may suit the picture he has in mind. After the print has been made, he moistens it with water and with the aid of a brush alters and modifies it, washing away objectionable details, suppressing a tone here and accentuating one there, until he obtains the result he is seeking. The resulting gum-print is a thing of exceptional beauty, with a characteristic charm of its own.

Again, to show the plasticity of the medium with which the photographer works, let me tell of how one photographer conceived a beautiful marine-study and his methods of obtaining the final result he desired. The scene was to show two fishermen hauling their boat out of reach of the tide. A gray, sullen sky showed clearly the approaching storm which had forced the fishermen ashore, and several low-flying gulls who were fleeing before the onrush of the storm. In order to obtain this picture, the artist-photographer was compelled to make three separate negatives, one of the fishermen and boat, one when conditions were so that he could photograph an impending storm, and one of the gulls. These conditions did not all present themselves at once, but required weeks of patient observation before the final negatives were obtained. They were then combined into one beautiful picture which was subsequently hung at one of the large photographic salons. The average snapshot type of photographer looking at that picture would be inclined to say, "But I never saw a marine-study that looked like that."

And I should be inclined to reply, as did the artist Turner to a spectator who had made a similar remark about one of his pictures, "No, but don't you wish you could?"

Let me state at this point that I do believe that a straight photograph is almost invariably a machine-product, generally a mere record of fact, and although perhaps beautiful, it is not a work of art, but exquisite craftsmanship. The work of the artist-photographer is vastly different, and does not consist of mere straight photography. His work must convey an idea or impression; it must have expression. Composition is also very important. Without expression the pictures fall short of being a fine art. It should be the aim of the artist-photographer to stimulate in the spectator the emotions which he himself feels. It is far more difficult to get your pictures to stimulate than it is merely to get the setting or action pictured. In the words of Nathaniel Hawthorne, "Let the camera glow at you as it may, you must look with the eye of faith or its highest excellences will escape you."

It is apparent that painting cannot be compared to sculpture; and, in like manner, that photography cannot be compared to either. One cannot set up an arbitrary standard and say that this is art and this is not art. Paul Anderson, the artist, says, "In art there is a marked tendency in the average person to judge all others by his own standard." Fortunately for the artist-photographer, there are men like Arthur Wesley Dow, Professor of Fine Arts, Columbia University, who states: "The photographer has demonstrated that his work need not be mechanical imitation. He can control the quality of his lines, the spacing of his masses, the depths of his tones, and the harmony of his gradations. He can eliminate detail, keeping only the significant. More than this, he can reveal the secrets of personality. What is this but Art?"

Are You Just a Negative-Chaser?

LEONARD C. RENNIE



HERE are many of us, well-meaning, would-be artists of the lens and plate, who have developed—or are born with—a certain amount of artistic feeling. To express this feeling in some tangible form, we have taken to the use of the camera. From time to time, we sally forth to capture some scene which has appealed to us; and, in due course, we return

with a few exposures which are ready for the tank or tray. These exposures, if we are enthusiastic, we develop at once. They are then put up to dry, and we feel that we have had a pleasant day. Tomorrow we will put the negatives in envelopes and make prints at the first opportunity. Next Saturday, after a rather busy week, we sally forth again to expose a few more films or plates, and we repeat this procedure,

week after week. And, before we realise it, we have a large stock of negatives, good, bad and indifferent, which ought to be printed. It is like the story of the unanswered letter. We don't realise how quickly time passes. Some of these negatives never touch a sheet of paper other than the negative-envelope in which they are stored for safe-keeping.

This situation, with variations, is found in more than one photographic home. It is a situation which should be corrected. We rarely make a picture—after the first couple of years—unless we have some very good reason for it; and, unless it was made simply for reasons of record, there is usually some artistic value in the scene or object photographed. By failing to make a print and to study it properly, we are letting something go which may have great possibilities. We have not only wasted money,—no small item when the habit grows to any extent,—but we have wasted our art. We are like the painter who would mix his paints, make a pencil-sketch on canvas, then go home and put the canvas in a file for no other purpose than to use it as an excuse for calling himself a painter. This may sound far-fetched; but consider it for a moment. You will appreciate my point.

This was all brought home to me recently in a very forcible way. It happened in this manner. Several months ago, I went out to get a certain steel-mill picture. I made it and, at the same time, saw something of a similar nature which impressed me even more than my original idea. I recorded this, too, went home and developed the films. The negatives were a little thin, but not, by any means, a total loss. I could feel the possibilities of the thing, decided to make use of it; but did not make a print right away. As usual, I filed the negative. Next week-end, I was out again in search of material, and to this day that print has not been made. Mind you, not even a contact print was made for purposes of study. Well, you may say, "We have all had experiences like that, so why write about it?" But here is the rub. In a recent edition of a photographic magazine, there appears a prize-print which was made on the same spot, the same subject exactly; and which, besides being a prize winner, also received considerable favorable comment.

You may not have had any such experience as this, nor may you ever have one; but I have not made a prize-winning picture since I was in the Junior classification, one of the reasons being that I have not submitted a print. Winter is here now; make proper use of it. Get out the printing-box—a box is more conducive to quantity-production—and run off a print from every

negative which has not yet been printed. Then, spend a few hours investigating the possibilities of each picture. Consider it, first, from a point of composition, and while so doing, use your imagination freely. To my mind the average print, especially if the lens used was an anastigmat, is a pretty poor-looking object. I class myself as one of the many who know the pictures which are good when they see the finished job, but who do not have the faculty to see the full possibilities at a glance. For instance, I have, on several occasions, gone out with O. C. Reiter, who is well known to pictorialists for his industrial and genre subjects; and I have known him to make pictures where I could see nothing pictorial until it was pointed out to me. Therefore, I say, use your imagination as much as you can. Second, imagine your print several times larger—size makes a wonderful difference—and imagine it sharp and soft, sepia and black, gum and oil; imagine it reproduced in every medium you have ever seen, and don't feel that just because you have never made a bromoil that you are wasting your time considering your picture in that form. It may be a very good reason to learn the process now. Anyway, you can at least try to approximate the bromoil appearance in a bromide, if nothing better can be done. If there is the slightest chance of a picture, make an enlargement from the negative.

After you have considered the artistic possibilities of your print, give a thought to the commercial possibilities. Is it a news-picture? Is it interesting as a fake or freak? Is it a good view of a particular part of an industrial or commercial object? After you have put your negative through this inspection, and if it has been found lacking—unless you have some particular reason for it—I say, scrap it. No use having a collection of negatives taking up room when they are valueless. It were better to make ten prints from one negative than ten negatives to one print. Don't be just a negative-chaser if you have any idea of becoming a real pictorialist. Later on you can do as you please; but until you have actually "arrived", discipline yourself a little, the more the better.



It is sometimes thought that in order to get pictures one must travel far afield and visit the much lauded beauty spots of the world, but that is by no means the case. In fact, I believe I am not putting it too strongly in saying that the best pictures can usually be found at home, close at hand.

PICTORIAL COMPOSITION IN PHOTOGRAPHY.



SEA AND SKY
L. I. JENKINS
SWAIN CAMERA CLUB





A REGULAR AMERICAN BOY

HERBERT J. HARPER

SWAIN CAMERA CLUB

About the Swain Camera Club

HERBERT J. HARPER



IT seems only a short time ago that I read a poster designed to catch the eye of the casual observer and especially those with thoughts photographic. I am surprised upon investigation to find that the date of this poster was May, 1915, so rapidly does the time pass. During this period, however, the Swain Camera Club has been busy with photographic details, and several of the members have been studying drawing and design in addition to attending all meetings of the club, which included many lectures and demonstrations in photographic work and composition for both "stills" and "motion"-photographs.

The handsome prizes referred to in this poster, together with an assurance that all photographs

submitted would be hung, enticed many professional as well as amateurs to exhibit their best work. As a result, a photographic "salon" of much merit was formed by contributors from Taunton, Fall River, Providence, Newport and New Bedford. A formal opening of this exhibition was well attended. Mr. Neyland at this meeting awarded the prizes and made an address in which he expressed the desire that a camera club be formed. No time was lost and thus the Swain Camera Club came into being with Mr. Chas. O. Dexter, president of the Beacon Manufacturing Company and one of the important exhibitors, as president; Harry Robinson, treasurer of the First National Bank, vice-president, and Albert C. Church secretary and treasurer.

When recently speaking with Mr. Neyland,

I asked him what motive prompted him to suggest the formation of a camera club. He stated in very positive terms as follows. "Every community should have a camera club. There are many busy people who have not time to think of, let alone work at, things artistic. No intelligent person can point a camera at any subject and look upon the groundglass without expressing his judgment regarding composition," and right

alone is due the full credit of obtaining the several splendid exhibits by other clubs for the encouragement and inspiration of his fellow-members. No less appreciated are the efforts of Harry A. Neyland, the distinguished marine-artist, our vice-president, which have resulted in the trustees of the Swain School of Design offering the Camera Club the School Lecture Hall and Exhibition Room for its various uses, gratis.



THE DAY'S TASK

HOWARD M. WOOD

SWAIN CAMERA CLUB

here Mr. Neyland made a confession. "Many people become interested in painting through photography and it was possibly more to increase the artistic interest than anything else that I was interested in forming the Swain Camera Club, and I can say with much satisfaction that I am not disappointed."

As past Records have been lost or mislaid, the present secretary must write of the Club as it is today. From thirty members—all business-men—about fifteen find time to be genuinely active, which somewhat excuses our policy that he who works hardest, exhibits most. The man who organised the Swain Camera Club, and who has worked the hardest for its success in so many ways, is Albert Cook Church, to whom

Our members are as varied as our exhibits. Howard M. Wood, our president, works in bromide generally, and most of his exhibits are landscapes of great breadth and strength—quite the opposite to George Macauley, whose delicate landscapes, done in soft-focus on English bromide, are easily the highlights of each exhibit. This quiet, reticent chap generally shocks you with some unexpected remark as "Those last carbros didn't turn out as easily as the bromoils I tried this week." Personally, after trying twelve carbros and getting two, we're strong for pure photography—the purer, the better! We always recognise our genial friend, Wm. T. Ainsworth, by his quiet, restful, shady lanes and dells—"just snaps, y'know"—but done beauti-



MT. ADAMS, WHITE MOUNTAINS
H. E. ODIORNE
NEW BEDFORD WATER WORKS
HERBERT J. HARPER
SWAIN CAMERA CLUB



FAIRHAVEN TOWN HALL AT NIGHT

HERBERT J. HARPER

SWAIN CAMERA CLUB

fully on bromide in the finished results. Dr. J. Richard Taylor, an old salt in his spare hours, has shown some splendid marines, and, as he has traveled the world over, his informal talks are doubly interesting on account of their colorful backgrounds. William H. Tripp specialises in whaling-studies and has probably the most complete set of photographs and lantern-slides obtainable of the Old New Bedford in the pride of her whaling-days. Great simplicity with artistic choice distinguishes the offerings of Lester I. Jenkins, and Dr. George O. Irish can always be depended on for his superb prints breathing of intimate life on the farm, always done in rich sepia with mountings to match. Walter Birdsall, professional motion-picture photographer, is at present in England, leaving us to wonder how many prize-negatives he will bring back. He's strong for time and temperature, and works up his exhibition-prints mostly in chloride. As for Ernest E. Pettengill, it is hard to say which excel, his artistic views or charming portraits—each attracting nearly equal attention.

From Stanley Wood and Howard E. Odiorne, our two most recent members, we expect a great deal, and there is every indication that they will

prove their merits in our next exhibit. The Messrs. J. Arnold Wright, Print and Slide Director, and Herbert J. Harper, secretary and treasurer, are, to use slang, "full of pep!". Not content to try to enter half the prints in the exhibits and holding offices, they must also endeavor to do all the rest of the work. Harper, as secretary, sometimes thinks he does, too. Largely due to the untiring enthusiasm of these two gentlemen is the increase of members and renewed interest of all to make the Swain Camera Club a success.

Included in this issue are reproductions and data of some prints from our Semi-Annual Exhibit, which Mr. Wilfred A. French, Ph.D., so kindly consented to judge—in addition to giving an extremely interesting and much-appreciated lecture on the Art of Pictorial Photography.

Surely, no place seems to excel New Bedford in the shattering of artistic ideals and ambitions, and it is with much pleasurable satisfaction that this sincere group of workers watches increasing footsteps turning toward their exhibitions. Some day we may have a Salon. Who knows? What may appear visionary today is often only the accomplished fact of tomorrow.



THE OLD-TIME STREET



HOWARD M. WOOD

THROUGH THE TREES

GEORGE MACAULEY

SWAIN CAMERA CLUB

Kinematography for the Amateur

HERBERT C. MCKAY

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Part V—Make-Up



MAKE-UP is a subject greatly abused; and, in fact, the operation itself is much abused at times. Make-up, except in character-work, is not meant to disguise, but rather to aid the natural appearance. On the stage, the glare of the lights would make the normal complexion sallow and unpleasant; for this reason the natural color is heightened. In motion-work it serves an entirely different purpose. The emulsion used is calculated by a formula which will render it both rapid and of good gradation. This combination is so unusual that the success so far attained by the manufacturers is wonderful. Obviously, therefore, orthochromatism can hardly be expected. The make-up used in motion-work provides a coloring which will appear as nearly as possible like the normal complexion in the picture. It furthermore serves to hide freckles and other facial blemishes, making possible good portraiture without retouching. Thus it will be seen that even make-up has its place in amateur cinematography.

The materials needed are: motion-picture yellow grease-paint for ladies, motion-picture orange for men, a pot of light or medium paste-rouge, a box of mascaro and one each gray, green and red liners. Also a jar of theatrical cold-cream and a box of motion-picture face-powder.

The face is thoroughly covered with grease (cold cream) and carefully massaged for a moment. Then all superfluous cream is wiped off. Don't be afraid to remove too much, an excess will make an uneven and messy make-up. Then apply wide streaks of yellow or orange, as the case may be, and blend it by massage until the face and neck have a smooth and even covering of ground color. Touch up the lips with rouge, not too heavily, but just enough to accent the natural curve of the lips. Then the eyes are ready for attention.

The eye is the most important unit in the face. The large, lustrous eyes of famous stars largely originate before the make-up table. The first step is to consider whether the eye is naturally prominent or sunken. If it is prominent, the upper lid is colored with a crimson liner and the color carefully blended into the brow and into the surrounding ground color. Then a suggestion of crimson is placed on the

lower lid, and blended as before. Then with a toothpick rolled in crimson, line the edges of both upper and lower lids and draw a short line outward from the outer corner of the eye, about a quarter of an inch long.



FIGURE 1

This shows the actress before making up. Note the freckles, the lightness of the brows, the medium size of the eyes and the dullness of the lips. This appears natural to us because we have become used to the inaccurate rendition of color by the ordinary photographic emulsion.

The lashes and brows will now appear pale; but, as they are more or less sharply accented in life, they are left untouched until after the application of powder. Dust the face heavily with powder, until all paint is covered and the shine of the grease appears dull and velvety. Then, holding the puff by the extreme edge, carefully wipe off the surplus powder with the opposite edge. This must be so done that no patches of raw powder remain, but so that the ground is not streaked. This operation requires a certain skill which comes only with practice.

The brows are now ready for attention. Dampen the little brush found in the mascaro box and draw it across the cake of color until it is charged. Then carefully brush the brows, taking care to get no color on the skin at the base of the hairs. This accents the brows without the heavy, smudged appearance which follows the use of the eyebrow-pencil. The lashes are then given a few strokes with the brush and the actor is ready for the camera.

All this sounds involved and unnecessary; but if two test-films are made, identical in every other respect, one with make-up and one without, the careful and ambitious amateur will always use make-up when possible.

The question of costume is appropriate here. The first consideration is color. Blue, even though quite dark, will photograph light, but a rose-colored dress, apparently much lighter, will show dark. The same color-rules apply as in ordinary photography on non-color sensitive emulsions.

Light costumes against a dark background accent the figures, but tend to darken all flesh-tones. Dark costumes seem appropriate only in very quiet scenes. A happy medium is, therefore, advisable. Yellow, neither orange nor green, but pure, delicate yellow, the medium grays and very light pink go fairly well in ordinary work as they neither darken faces nor appear too somber. White and pure blue, white especially, tend to give unpleasant halation.

Heterogeneous costumes prove distracting. A uniformity in costuming is to be desired.



FIGURE 2

The ground color of "Motion-picture yellow" applied, but with no further work done. Note that the face is smooth and of uniform color, but that all the features are unaccented.

The towel and apron serve to protect the hair and clothing from grease and powder. Upon the table is a typical, compact field make-up outfit.

I don't mean to suggest uniforms, but simple and inconspicuous costumes which will detract from neither faces nor costumes. Of course, in spectacles, costume-plays, society-drama and things of that kind, the gorgeous costume is

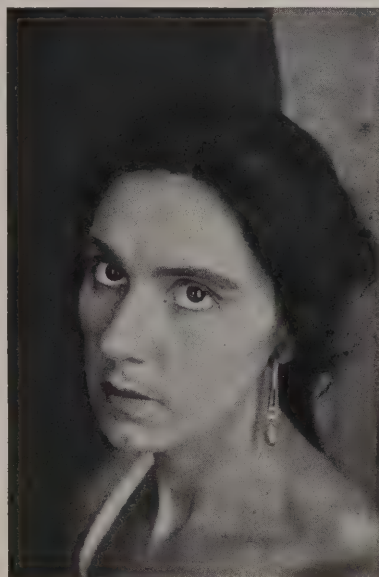


FIGURE 3

The make-up complete. The hair has not been dressed in order that the details of the make-up might be shown clearly. Note the lustrous beauty of the eyes, brought out by skilful make-up. The brows seem heavy in the still-picture, due to our acceptance of the dulled photograph made by the non-color sensitive emulsion. Note also that freckles have disappeared. The dimple in the chin is made by a mere touch of red, carefully blended so as to accent the slight original impression. The lips are colored on the original outlines. The cupid-bow, so often seen on the stage, is not successful on the screen. The slight tail at the outer corner of the eye and the dot of red at the inner corner serve to accent the size of the eye.

It will be noticed that there is a strongly marked "moustache" on the upper lip. This is due to perspiration. Immediately before each scene the actors should carefully dab their faces with absorbent cotton to remove perspiration, being careful not to disturb the make-up.

essential, but such subjects will rarely fall to the lot of the amateur.

A volume could be written on character make-up and still be far from satisfactory. Should you contemplate a purely dramatic photoplay, it will be most satisfactory to obtain professional coaching. One can learn more in a half hour's demonstration of character make-up than could be learned by a month of study from books.

Don't overdo. Let the make-up be just sufficient to compensate for inaccurate color-rendition, and the costumes such as would naturally

be expected in given circumstances and be worn by such actors as we should expect to see thus dressed in real life.

Part VI.—Titles

THE popularity of the Autographic Kodak has proved that the photographer is prone to forget. All pictures should have a title and a date. These are valuable in later years. In like manner, the most modest photograph should, at least, be identified as to incident, place, date and actors.

Recently, the professionals have been using very complex "Art" titles, some so much so that there was far more "Art" than title. These

In that case, there is a trick in titles which can be well used, and although not good professional tactics, it is often used in the large studios for making temporary titles.

Draw your title-card, about 10 x 12 inches. Make it in black on a white card, contrary to the usual procedure of white on black. Fill the camera with positive film (this process presupposes the use of a camera which makes negatives for printing positives, not those using the reversal process). The emulsion on positive

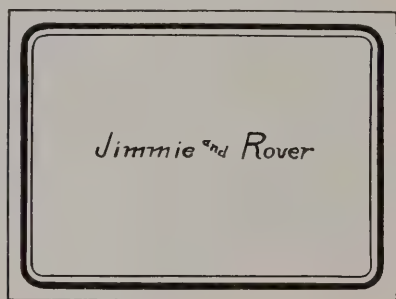


PLATE IX

These titles are not submitted as designs to be copied, but merely as a suggestion in the treatment of borders. The opening title should usually be more elaborate and heavier than the following ones.

titles are not difficult to make, if the operator desires them, but the most legible and artistic title is usually a perfectly plain white letter on a black ground, decorated with a simple border.

Titles are made to be read in the shortest possible time, therefore they should be clearly defined, on contrasting ground, be brief, concise, legible and to the point. Some art-photographers have said that too much contrast spoils the effect! I don't agree, so long as the body of the letter, the lines which compose it, and the border are drawn in a style which is rather slender, the edges clean cut, and all "fancy-work" eliminated. The whiter the letter and the blacker the ground, the more legible is the title. Broad, heavy lettering spreads too much light over the screen, giving an effect of halation, thereby destroying clean-cut edges and therefore the legibility of the title.

It is presumed that most of the pictures under discussion will be used only for one or two prints.

stock is far more contrasty than that on negative stock, and this will make it easier to obtain a clear, sharp title.

Photograph the title card, and develop the film. The resulting negative will show white letters on a black ground and this can be cut directly into the film, taking care that the celluloid side of these negative-titles corresponds to the emulsion-side of the positive prints.

Some kind of title-stand is necessary for the production of good titles. Such a stand should incorporate an easel with rising-and-sliding movements so that the card may be centered easily in the frame. This easel should also move forward and back, so that a slight variation in size of cards may be compensated. Some support for the camera should also be provided, and the whole stand made as rigid as possible. Any vibration of either camera or easel, which does not affect the other, will produce a title which dances on the screen; this is very annoying.

A good stand may be made as follows. Procure a quantity of good hardwood, say six pieces of dressed two by four, eight feet long. Bore these and clamp together with bolts, with the four-inch sides together. This will give a solid bed four inches thick, a foot wide and eight feet long. Attach legs which set obliquely, so that the floor-space occupied is about two by ten feet. Cross-brace the legs midway between floor and top of bed. Make all fastenings with large screws or bolts. The diagram gives an idea of the finished table and set-up.

and screw in place. Finally, procure your easel-board about fourteen by eighteen inches in size. Place the double cross of tongued material in the horizontal slides of the uprights. Stand the board in front of these and mark its position. Remove the cross and screw the board to it. The easel is now complete with a cross-and-rising motion of enough range to care for all misplacements of the card. When marking position of cross on the board, let the board rest on the base of the easel. This will represent the extreme downward limit of move-

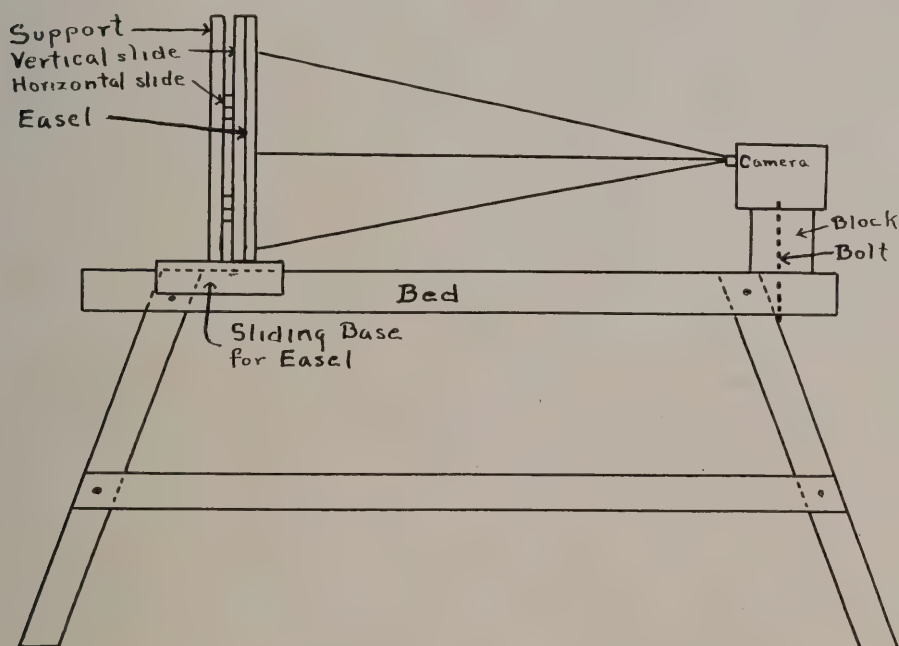


PLATE X

The motion-picture title-board complete, showing the easel and camera, with the light-rays indicated.

Then make a square frame of two by fours, one foot square, outside dimensions. At the center of two opposite sides screw pieces of two by four a foot long, and brace these on one side only. Next procure four pieces of matched material (flooring is good) and rip saw them, giving four pieces with a tongue and four with a groove. Fasten two grooved pieces horizontally across the uprights of the easel, about eight inches apart. Set the corresponding tongued pieces in these, and tack strips across them to maintain the correct relative position. Remove these pieces and lay them on the table. Then place two more tongued pieces across them at right angles, also about eight inches apart,

ment. The matched material should be so set that although the board will move freely, it will also remain in any position where it may be set.

Finally, to the sides of the easel which bear the uprights, screw two pieces of one by six, with the edge projecting downward. This will drop over the edges of the table, and prevent any tendency of the easel to rotate, thus keeping the easel parallel to the focal-plane.

With the easel finished, raise the board about four inches from the low limit, and measure the distance from the base to the center of the board. Then measure the distance from the base of your camera to the center of the lens. The center of the easel will be approximately eleven

inches above the base, and the lens may be, for example, five inches above the base of the camera. In this case, a support six inches high must be built at one end of the table, to support the camera. It is best to make this a solid block, taking care that the top is perfectly parallel with the top of the table. Cut three blocks of two-inch material six inches square. Screw the first to the table, countersinking the screw-heads, then screw the second to the first and the third to the second. This will provide a solid block six inches square at one end of the table. Then bore a quarter-inch hole through this block and the table. Then have a bolt made of such length that, when inserted through this table, about a quarter inch projects at the top. Have one end threaded to fit your tripod-socket, and a cross-rod at the other end to provide a hand-grasp, and at the same end a collar to prevent the bolt going further through the hole. Now, if the camera is set upon the block, the bolt inserted and tightened, the camera will be firmly attached to the table. Finally, make sure that the optical axis is parallel with the center of the table; then you are ready to make titles for your kinema-films.

The lighting of titles is quite an art, but this can be easily mastered. If the table be outdoors, two soft reflectors, one on each side, will provide good light. After setting the reflectors, step back and see if one side has more illumination than the other. If so, readjust the reflectors until the light is even.

However, outdoor lighting is not the most suitable for titles. The lamps I shall describe are easily made and will serve many other purposes besides the title-work.

The standard is made similar to the old-fashioned hat-rack. A cross-piece base is made, with a two-inch standard about four feet high. Another standard of equal length is fastened with metal straps so that the height may be varied. Then small holes are drilled through the lower standard about two inches apart and one drilled near the lower end of the upper standard. By thrusting a large nail through these holes any desired height may be maintained.

Upon the upper standard mount a frame made of six-inch material. A box six inches high with top and bottom removed is all right. This box should be about eighteen or twenty inches square. Set three sockets on each side (inside), and connect them with two wires which lead out at one side and are fastened to a plug. Insert a sixty or one hundred watt blue electric bulb in each socket and with an extension cord connect the frame to any available socket. The result will be a seven hundred and twenty or

one thousand watt light of large surface, and with only a small loss to be sustained if a bulb burns out. The back of the box should be closed with a piece of beaver-board to which tinfoil is glued, as in making the hard reflector. Two of these lights will not only make good lighting-equipment for title-work, but will make interior cinematography possible, without having to spend a hundred dollars or so for an arc light. Of course, they must be used at comparatively close range, and will not serve to illumine a large room; but for the usual home-scene, these lights, with good reflectors, will prove satisfactory.

It must be remembered that when using the Vitalux camera the titles must be made in their proper order, for cutting is not practical. Also in the use of this camera, as well as those using film which is reversed, instead of printed, that title-cards should be white on black.

The usual footage for titles is one foot per word for the first ten words and one-half foot per word for all succeeding words. *Remember*, this is for standard-gauge film. It would be better perhaps to substitute the word "second" for "foot", which will eliminate confusion.

The wording of titles is an art. Suppose that Johnny has cut his finger and runs to tell Mother. The producer who is blindly groping for high art, and who has to pad his film to make up proper footage, would use something like this:

"Urged by the incomprehensible promptings of carefree youth, Johnny, the idolised son of a doting mother, while seeking the family cleanser, finds his father's razor. Thinking to enter man's estate, he determines to shave, but in opening the ugly blade he cuts his finger. Life having swerved from joy to tragedy, he hurries to that eternal haven of childhood, his mother's comforting arms."

For thirty-five seconds we have to look at this. You are all familiar with such titles. It means that thirty-five feet of title have been used to help pad the reel. On the contrary, the amateur is likely to try to conserve film, so he inserts this title, and gives it two seconds:

"Johnny and Mother."

Such a title requires at least five seconds for comprehension and the full five words might as well be used, or perhaps a few more. To make the title of any value it should be something like this:

"Johnny has an accident."

The action shows that his finger is cut, and that he is showing it to his mother. We all know children and mothers. The child naturally seeks its mother in times of trouble. The title serves to draw the attention of the audience to the fact that something has happened; that is

all that is necessary. Don't tell your story in titles, it is an insult to the intelligence of your audience—or an admission, on your part, that you have not the ability to present a story in pictures. Choose whichever you will. Don't be too obvious; it is on a par with the bore who laboriously explains the subtle (?) point of each of his stories. Let your audience use its mind. Your purpose is but to direct the general flow of thought.

Many large studios make use of typewritten titles for temporary work. Type the title you require, and photograph this. The camera will have to be moved much nearer the easel than when 8 x 10 cards are used, but that can be done. The resulting title is black on white, but it serves its purpose. It will detract from an otherwise attractive film, but it can be used.

A suggestion for an opening title would be.

THE BROWNS

Featuring,

Mother.....	Mrs. MARY BROWN
The Infant.....	JAMES BROWN, JR.
The Dog.....	ROVER BROWN

The suggestion of professional form will give the simple little domestic playlet a certain savor which will make it, like wine—or should I say violins—improve with age. The stilted effect adds a piquancy somewhat comparable to that given the minuet by the quaint formalities of a bygone day.

Other titles should be short and infrequent. The people of today go to the library to read. They watch a screen for the purpose of seeing a story told in pictures, not to read titles, so try to avoid more than a half-dozen titles in a six-minute run.

It is well, unless your filmlet has perfect dramatic form, to add at the end of the film about five feet of

THE END.

It carries an unmistakable air of finality, which is well—otherwise, some spectators might think the film had broken and sit waiting patiently for further developments. Don't let this discourage you, many commercial producers find it necessary, and very important.

(To be continued)



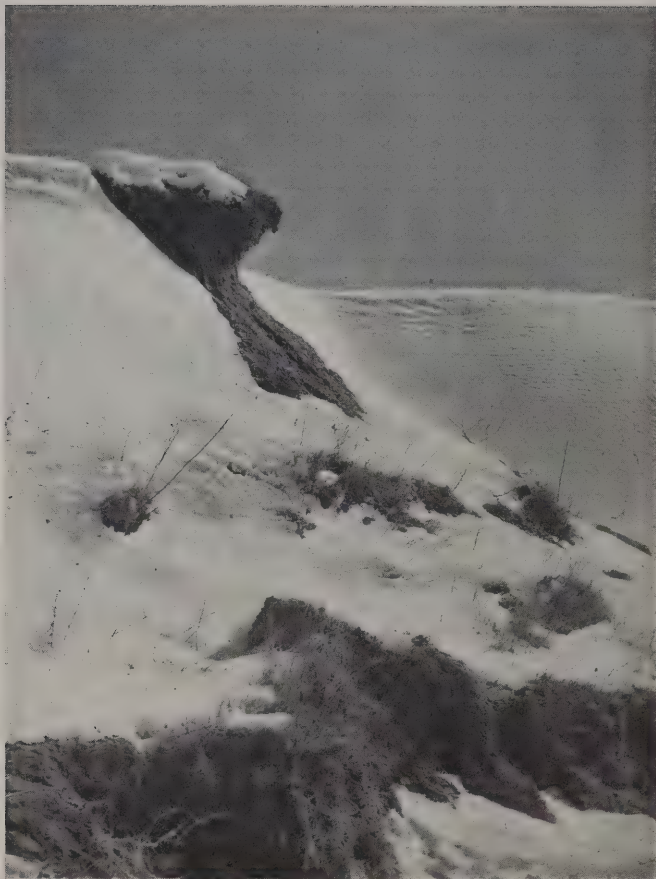
Deo Volente

SIGISMUND BLUMANN

So little is the might of mighty man
That all his power and arrogance ends in a breath.
So short his stay on earth to bridge his span
That he needs crowd his time to forestall death
In order that some little things may be complete
Ere he is called. And so he moils awhile,
Seeks to deceive his fellows, till replete
With honors. But himself cannot beguile.

His proudest moments at a twinge of pain
Shrink to a flash of time, are empty, go,
And he awakes to feel himself a man again,
And not a god, for God hath made it so.

So puny is the pride of mortal man
That he may strut, however, for a day
And flash like powder in a shallow pan.
Ere sunset he is ash and blown away.
So glorious the immortality of man
That of the Universe 'tis he alone can think,
To him 'twas given to select and plan,
To choose his fate and at the very brink
Of death to take Salvation and achieve
Eternal life in the infinity of time.



MELTING SNOW

WILLIAM S. DAVIS

The Search for the Pictorial

WILLIAM S. DAVIS

THE search for the pictorial goes on unendingly, each seeker in large measure being rewarded in proportion to his powers of observation and assimilation. That dividends vary greatly may be ascribed to the fact that many have the gift of appreciation developed more highly than that of constructive thought. In consequence they are capable of recognising and responding to the beauty in a work of art, although unable to isolate for themselves the significant material which the artist chooses and adapts to his particular requirements.

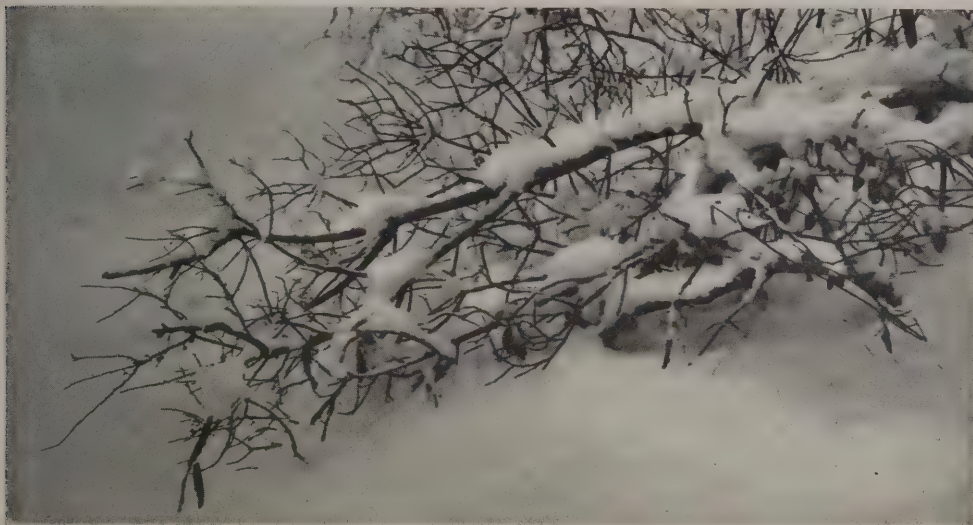
Most of us feel a greater interest in some one class of material—landscape, figure, marine, pets and so on; and it may happen that the

kind we prefer is not the kind most readily available. In most instances, I think that the real difficulty which confronts the beginner in pictorial work of any sort is not a scarcity of the material needed as a basis for picture-making, but how to make a discriminating choice from that which is available; for the trained seeker can look up, down, and all around and find subjects everywhere which are invisible to less observant eyes. This brings us to another phase of the problem, viz.: that the ability to select wisely comes primarily from knowing just what elements are needed to create the feeling or idea one wishes to express.

The representation of familiar objects—houses, trees, figures, and so on, serves to convey certain

concrete facts or to tell a story; but whether the picture can be classed as a work of art depends wholly upon how the subject-matter is combined and arranged, since clarity of expression, beauty, and abstract emotional appeal spring from *pictorial composition*. The general principles of composition have been ably expounded by a number of writers, and among books that treat this subject may be mentioned those by Dow, Hammond and Anderson; the last two of these

fixed form and color. When one begins to analyse an effect, it is necessary to note especially the size, shape, placement, and relative tone of all the most important spots of light and dark, together with the proportionate amount of intermediate tone-gradations, and these should be observed as mere areas of tone rather than particular details or objects, for the very good reason that the size and form of tone-masses do not necessarily coincide with those



SNOW-LADEN

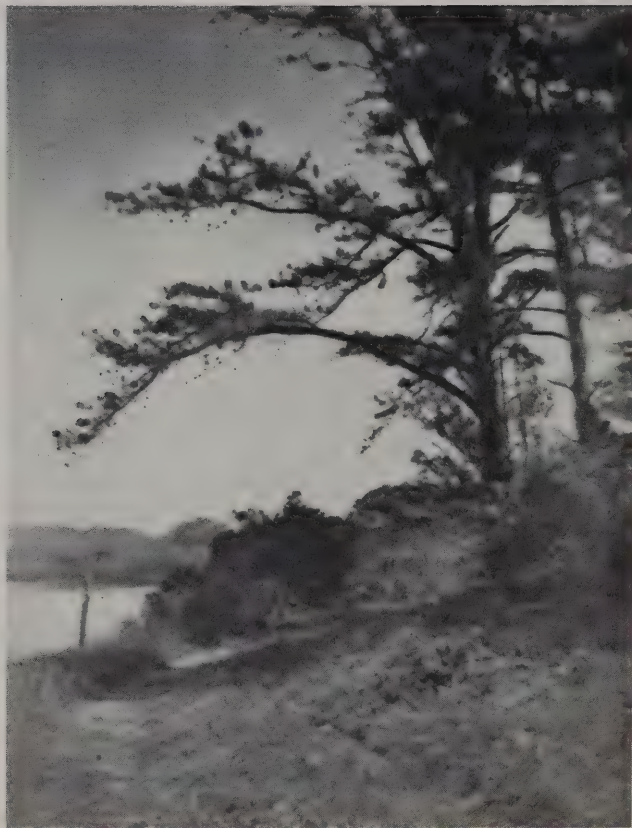
WILLIAM S. DAVIS

apply the principles directly to photographic practice. Having absorbed something of the theories involved, the worker should apply it practically to determine how certain effects are produced in fine pictures and in nature. Such exercise stimulates curiosity of the right kind, constructive thinking and sensitiveness to visual impressions, all of which broadens one's vision and opens up an ever-widening range of subject-matter. It is an axiom that we usually find what we look for. As a specific example, one may note how in certain pictures strong curves constitute an important element in the design, producing a rhythmic quality of great value in expressing certain emotions—then look for natural material which exhibits similar curves. It will doubtless prove amazing to note how often the particular feature one is looking for will be revealed; and that, too, in a great variety of subject-matter.

The method suggested here also helps the student to overcome the habit of regarding individual objects as independent units of

of separate objects. It often happens that a number of small objects combine in a general way to create a spot of fairly uniform tone-value much larger in size than any single component, or, on the contrary, the play of light over a single object which possesses an irregular surface produces several tone-spots of smaller size than the object and of quite different shape. The grouping, and distribution, of such tone-spotting is, of course, subject to changes as the angle of illumination is altered, and in all outdoor subjects the state of the atmosphere also affects the result. A subdued lighting shortens the scale of contrast. Fog and mist also reduce contrasts, but in a quite different manner from that caused by the presence of heavy clouds, since the semi-opacity of a mist-filled atmosphere causes a rapid falling-off in the distinctness with which objects can be seen when they recede into the distance—due to the elimination of tone-gradations in them.

In the case of all brightly illuminated subjects, cast-shadows play a very important part in



THE PINE TREE

WILLIAM S. DAVIS

the construction of the pattern of light and dark which forms the composition. Since these vary in location, size, shape and relative tone-value at different hours of the day, their influence cannot well be overestimated, for they may transform the most commonplace material into a subject of rare beauty.

When one has reached the point where it is clearly seen that æsthetic beauty—aside from color—is dependent upon the character of the pattern of tonal gradation presented, no doubt the possibilities of much material, hitherto passed by as unworthy of notice, will be investigated at least. At this stage of the matter so many new subjects will make their appearance that the active worker may find some difficulty in deciding upon what to concentrate. Just here one's natural inclinations and individuality of feeling should point the way; not alone in regard to the character of the material chosen, but the manner in which it is utilised. If half-a-dozen workers of equal ability were turned

loose in an area of limited extent, the chances are that they would all select a different bit of material to work with, or if each were obliged to utilise the same subject he would find a way to vary the results, for a work of art is primarily an interpretation rather than an imitation of the chosen subject.

Although exceptions can be found to all sweeping assertions, it may be said with a considerable degree of truth that the strength of most compositions is in inverse ratio to the amount of subject-matter shown, skilful selection being to a great extent a matter of courageous elimination of non-essentials. The fear of making a picture bare and uninteresting too often causes an inexperienced worker to include far more material than is needed, resulting in the backbone of the composition being loaded with a crushing weight of useless baggage that draws attention away from the subject. Brevity of statement is an aid to clarity of expression. Lines and tones comprise the language

of pictorial photography, so let each spot and line count for as much as possible.

When the camera can be used upon a tripod and the image studied leisurely upon the focusing-screen, it is an excellent idea to see how far one can go in eliminating subject-matter without producing a sense of incompleteness in what remains. In the case of pictures on hand, try

bare earth, some dried tufts of grass, a layer of snow upon an embankment, and a bit of clear sky, yet these are enough to suggest one of those days of seasonal transition when winter and spring seem to be contending for supremacy. As a composition, the simplicity of the tonal scale and distribution of the few dark masses might be mentioned.



A SPACIOUS OUTLOOK

WILLIAM S. DAVIS

the effect of masking out more and more until the chaff is eliminated—you may find more than one hidden gem worth enlarging.

To comment upon one's own work is sometimes a rather delicate matter; but, in the present instance, I shall risk pointing out certain features in the accompanying pictures for the purpose of emphasising special points, by no means the least of which are the possibilities latent in quite simple, ordinary, material and the gain in directness of expression obtained by exercising as much care in the exclusion of unnecessary subject-matter as in the arrangement of that chosen.

"Melting Snow" shows only a few spots of

The panel, called "Snow Laden", was evolved by rejecting all but a small amount of the foreground-material in a negative which showed quite a piece of woodland. By so doing, the graceful line-quality in the snow-covered tree-branch was given greater emphasis than was the case in a print from the entire negative.

"The Pine Tree" contains more material than the two subjects just mentioned; but the details in the foreground are so subordinated in the massed tones that the eye travels directly to the center of interest formed by the drooping branches of the larger tree, the effect of which is further strengthened by their being presented, silhouette-like, against a light background.

"A Spacious Outlook" required careful "spacing" of the limited amount of architectural material shown to obtain proper balance in relation with the margin of the composition. The extreme nearness of this material increases, through the power of contrast, the effect of remoteness in the distant planes of the landscape—

an impression further assisted by the concentration of dark tones in the immediate foreground. As an example of seeing a subject at the right moment, attention may be called to the play of sunlight over portions of the architectural detail—a feature which helps to diversify the gradation of tone.

An Unsuspected Cause of Pinholes

W. F. A. BERMEN



VERY photographer expects to find a pinhole now and then on his negatives. The defect is ascribed, and generally rightly so, to the presence of a small particle of foreign matter lodged on the surface of the emulsion during exposure. And the remedy is simple. It is only necessary to dust out the camera-body and the plateholders. Pinholes may also be caused by air-bubbles adhering to the surface of the plate during development. These can be recognised by their circular outline.

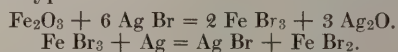
The writer had occasion recently to make a considerable number of lantern-slides. The first three or four dozen were quite satisfactory. Then a few pinholes occurred, and these became more and more numerous. The negatives, even when examined with a magnifying-glass, appeared perfectly clean, and the pictures showed no signs of spots during development. Yet, when taken out of the fixing-bath, they were peppered all over with holes; some quite small, some as large as a pin's head. Besides the clear holes, some of the slides showed wavy semi-transparent lines, as if small hairs had lain on the film during part of the exposure. The more care was taken with the printing, the worse the pinholes seemed to become, and no solution of the difficulty was apparent. The slides were quite useless for projection, so that it was decided to use them up for toning-experiments.

Some of these experiments involved bleaching, and re-developing locally, followed by a second fixing. It was noticed that the second fixing had noticeably increased the crop of pinholes in the re-developed portions, but those areas that had been sulphide-toned were unaffected. It was also noticed that the hypo-solution was rather muddy. In order to see whether this mud had anything to do with the trouble, a flawless lantern-slide was put into the fixing-bath and carefully watched. Gradually pinholes began to appear, and it was apparent that the more conspicuous ones were found where the

larger pieces of sediment had been resting on the film. By agitating the dish very gently, these larger particles left a wavy semi-transparent trail behind them. The fixing-bath was then filtered, and another perfect plate immersed in it. No pinholes had appeared after four hours; but were found in a few minutes in placing some of the filtered-off sediment on the surface of the plate.

The filtered-off sediment was dark brown in color, and completely soluble in hydrochloric acid. Analysis showed it to consist entirely of iron-oxide.

It is clear that the iron-oxide had reacted with the dissolved silver-bromide in the fixing-bath to form ferric bromide, which in its turn had attacked the metallic silver in the film to form silver-bromide, and this was then dissolved out by the hypo.



An inspection of the tin in which the hypo had been stored showed that this had become rusty inside, and that the hypo-crystals, in contact with the rusty sides of the tin, had acquired a brown tinge. Rust-particles scraped off the side of the tin rapidly formed pinholes when allowed to lie on a plate in the fixing-bath, showing definitely that this was the origin of the trouble. In order to settle the matter finally, some ferric hydroxide was made by precipitating ferric chloride with ammonia, and washing the precipitate until quite free of chlorides. This reacted on a plate even more rapidly than the rust-particles from the tin.

It frequently happens that tap water contains small rust particles, derived from the mains, and also flocculent ferric hydrate precipitated from soluble iron-salts that have got into the water supply. A hypo-solution made up from such water may obviously give rise to pinholes in the fixing-bath, the origin of which would be ascribed to quite a different cause.

The British Journal.



THE BAD LANDS NEAR FRYBURG, N.D.

THOMAS K. PIPPIN

Photographing the Bad Lands of North Dakota

THOMAS K. PIPPIN

IT will be my endeavor to give the readers of PHOTO-ERA MAGAZINE as brief a description as is possible of my first experience with a camera in the famous Bad Lands of Western North Dakota. I left Baltimore on the night of July 3, 1923, and arrived at Fryburg, North Dakota, the following Friday night. I took a much needed rest on Saturday, and on Sunday my four nephews, their families and myself, held a reunion, the first in twenty-three years, at the home of H. O. Pippin in Dickinson, N.D.

At this reunion, the plans for my trip through the Bad Lands were arranged, and early Monday morning H. O. Pippin, his family and myself motored to the big Bad Lands, nearly thirty miles to the westward. These lands begin about one mile west of Fryburg, and at Sully Springs and Medora we reached the heart of this most wonderful region, which was given the name of Bad Lands on account of the difficulty of traveling through it and rounding up of cattle. In later years, the name of Pyramid Park has been given this unusual region; but the old original frontier-name is still used, and probably always will be the best-known name.

Deposits of lignite-coal underlie these lands,

which prove that the country was forested at one time, and there is every evidence of a later conquest by the sea still found among the fossil remains. Petrified stumps also serve as lasting monuments to the sturdy monarchs of the forest. There is also evidence that this region was visited by a great fire ages ago, which left a veritable park of pyramids, tinted and streaked with various shades of coloring, which show a curiously worn and graven erosion caused by wind and storm. There is a trackless labyrinth of hills, buttes, canyons and bluffs, so grouped as to form a remarkably interesting panorama, which cannot be found anywhere else in the United States.

There is something peculiar about the landscape and the brilliant colors of the exposed strata, that gives one a lasting impression. If one were to drain a lake, that was, let us say, fifty feet deep, and then build pyramids of sand, at varying heights, all over the bottom, one would have, in miniature, a good idea of what the first view of the Bad Lands would be.

About a mile west of Sully Springs is the famous Burning Mine; at the time I visited this mine, there was no evidence of fire and the temperature of the earth was about normal; and, although the mine may have burned out,



THE LITTLE MISSOURI RIVER
A CLINKER BUTTE
THOMAS K. PIPPIN

it may be just smoldering and may break out again at any time. It has been issuing smoke from time to time for many years. There are fissures in the earth about eight inches wide and about a foot deep, as will be seen in the picture, and lying around on the surface are clinkers, such as form in coal-stoves. Beyond this mine, is a butte from fifty to seventy-five feet high and about one hundred and fifty feet wide at its base, that is composed entirely of

Marquis De Mores in honor of his wife. Marquis De Mores, a Frenchman as his name implies, "went West" in the early eighties and established his headquarters, now known as the French Chateau, on a beautiful bluff overlooking the river. I was told that at one time, this estate comprised about nine thousand acres, which has been greatly reduced in recent years. The Marquis was a great trapper and hunter, and a room has been set aside in the Chateau for his



THE CUSTER TRAIL

THOMAS K. PIPPIN

clinkers. This Clinker Hill, as I termed it, was evidently the center of a burning mine ages ago, and was probably several feet under the surface. This is further evidence of a mighty rush of water from somewhere in this region which washed the earth away, leaving these buttes standing and exposed.

I could not understand where all these billions of tons of earth went, unless it was washed into some great canyon which was probably what is now the Little Missouri River. This seems highly improbable to me. However, my theory, in view of the petrified stumps and the well-defined strata, is that the region was at one time covered by water, and that due to a volcanic disturbance the water was drained off, or perhaps the earth tremor closed the inlets to the lake, thereby causing the subsequent evaporation of the water.

The next and most important point of interest in the Bad Lands is at Medora, N.D., on the Little Missouri River. This town was named by

hunting and trapping equipment, which comprises bear-traps, guns, rifles, pistols, bows and arrows, daggers, fishing-tackle, hunting-clothes and everything that goes to make up such an outfit. No visitor to the Chateau should miss seeing this collection or museum as it should be termed.

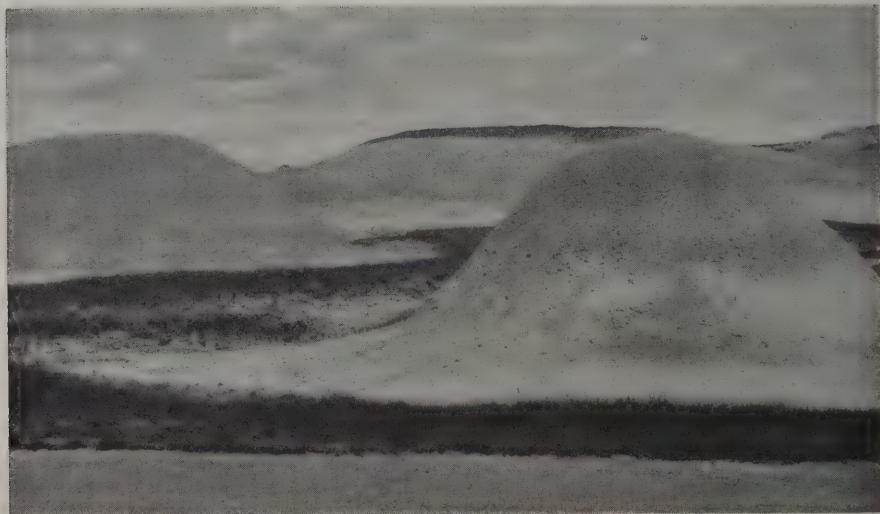
The building is a frame structure, and a very unpretentious-looking house from the outside, but it is one of the most amazing houses on the inside I have ever seen; it contains thirty-two rooms, all of fairly good size and very neatly, though not extravagantly, furnished. The estate is owned by relatives of the late Marquis, who live in France and who visit New York occasionally, but never go further west. The place is looked after by a caretaker, a Mrs. Davis, who furnishes accommodations to tourists, who should make the Chateau their headquarters, as it offers an excellent opportunity to visit the Bad Lands and the petrified forest four miles away to the north. The meals are good and the rates

are very reasonable. One of the prettiest views of the Bad Lands that border on the Little Missouri River can be had from this Chateau. They form the background for the Roosevelt Memorial Bridge which spans the Little Missouri River at Medora.

On the west bank of the river near Medora is the famous Maltese Cross Ranch on which the late President Roosevelt gained much of his frontier experience. The famous Rough Riders'

I presume, from its peculiar formation and shape; it is about five feet high and the body is composed of something like a soft sandstone and the overhanging top is of solid rock.

Returning from Medora we overtook a couple of rough riders, and I asked them if they would pose for a picture, which they did. One of them happened to be Bill McCarty, whom my nephew had previously met, the other being Ed Harmon, who has the reputation of being the best rough



THE LITTLE BAD LANDS

THOMAS K. PIPPIN

Hotel is also situated in Medora. I was in this Hotel, but everything was peaceful and quiet. This peacefulness forms a decided contrast when compared to conditions existing in frontier days; bullet scars on the woodwork bear mute evidence of the strenuous times which obtained there when rough rider met rough rider. I was very unfortunate in not obtaining a good picture of this Hotel for my collection.

The famous Custer Trail runs right through these Bad Lands which General Custer followed in his pursuit of the Sioux Indians whom he finally overtook on the Little Big Horn River over in Montana, where he and his entire command were massacred on June 25, 1876. This trail is now known as part of the National Park highway, but the name of Custer Trail still lives on. A section of this trail can be seen in the picture on the preceding page.

I obtained a couple of good pictures of petrified stumps and one of what they call a mushroom stump. The mushroom stump derives its name,

rider in North Dakota. We were invited to go down to McCarty's Ranch: "The Custer Trail Ranch." The invitation was accepted and the trip turned out to be an exceedingly pleasant one. On our way there I had my first sight of prairie dogs, but couldn't get near enough to get a picture of them. The ranch is fully five miles from any other house, and I was nearly taken off my feet when we reached the house. Although not an imposing structure from an architectural standpoint, it has our boasted city-homes equaled for modern conveniences. There is a fine artesian well, hot and cold water, private bathrooms, wash-stands and the house is finished in hardwood; a square grand piano and other musical instruments, telephone, private electric light plant, a coal-mine near the house, an automobile, fine stable and other out-buildings, house and all buildings electrically lighted, and a large artificial fish-pond with running water in the front yard are only some of the modern fixtures on the McCarty Ranch.



A PETRIFIED STUMP

THOMAS K. PIPPIN

Bill McCarty can roll out of his bed right into his private bath. He is a tall, good-natured fellow, and the latch-string of his home always hangs on the outside, and no visitor to the Bad Lands should fail to go down to the "Custer Trail Ranch". When you find him, simply introduce yourself and just tell him you know the Pippin boys. Bill is a diamond in the rough. One of the greatest regrets of my trip is, that none of my exposures at this ranch turned out well. There are forty miles of wire-fencing on this ranch. This will give my readers some idea as to the size of some of the western ranches. The big Bad Lands have no value except for grazing purposes, as nothing will grow on them but a certain kind of grass which is fine for cattle.

On Tuesday we motored to the little Bad Lands in the Hart River County and found entirely different conditions. These bad lands are composed of buttes ranging in height from fifty to one hundred feet, which are perfect domes, as I termed them, and I don't think it would be possible for man to build anything more perfect. They are a grayish color and absolutely barren of vegetation. In fact, nothing will grow on or around them. The substance must be very hard as the rains seem to have no effect on them in the way of washing them down, and they have been standing there beyond the memory of living man.

It occurred to me that it was possible that

these domes were pushed up through the earth's surface by some earth disturbances similar to the way islands appear in the sea. These little Bad Lands are about forty miles east of the big Bad Lands. On Thursday we motored through the other section of the little Bad Lands that lie between Dickinson and the Kildeer Mountains. These lands are quite different from the others. They are in long, high ridges and are covered with vegetation, and are not very interesting. I obtained a very good picture of one of the ridges; but my pictures of the other section of the little Bad Lands were not very good, because there was no background. Nothing but earth and sky and a blinding sunlight. We passed near the foot-hills of the Kildeer Mountains, not far from the famous Medicine Hole; but time would not permit me to go there to get a picture of it.

My photographic equipment used on the occasion of my trip through the Bad Lands consisted of a 3A Eastman Kodak and a $2\frac{1}{4} \times 3\frac{1}{4}$ Ansco, both equipped with rapid rectilinear lens. I also had my nephew's Graflex $3\frac{1}{4} \times 5\frac{1}{2}$, but used it only one day because I was not familiar enough with its mechanism to properly handle it, and fell back on my Kodak. I shipped an Eastman 4 x 5 focusing camera out ahead of time, but failed to include a tripod, which rendered that camera useless for the trip. I also failed to take a color-filter and light-gauge with me, something that was badly needed, and which

should always be included in one's outfit when working in that locality in the summer. Generally speaking, I was up against a difficult proposition and didn't know it. I was working under mountain-time, which is two hours earlier than eastern standard time, and at an altitude of 2400 feet, which is about the altitude of our Blue Ridge Mountains.

I failed to appreciate the absence of atmosphere, which is almost negligible from the fact that you can see Sentinel Butte from Fryburg which is over thirty miles away; and from Rocky Butte in the City Park at Dickinson you can see the Kildeer Mountains sixty-five miles away. None of these very important bits of information gave me any concern, which reminds me of the quotation that "What the eyes do not see, the heart doesn't worry over", and I worked virtually all the time with a shutter-speed of 1/25 of a second at F/16 stop. However, the results obtained were very good and much better in some cases than I had anticipated. Most of my work was done about noon, but I would advise any one anticipating a trip to the Bad Lands for photographic work to prepare well in advance, and work later in the day, let us say between four and six o'clock, because the days are very long. He should use a tripod and stop down very small, to F/64 or F/132, and make a very short time-exposure. He should be supplied with a light-gauge and a color-filter, because the glare of the sunlight is something terrific. There are no trees in these lands, and consequently no shade and nothing for a background except the sky. A Circuit camera could be used in the big Bad Lands to great advantage and any one possessing such a camera should not fail to take it along. Traveling should be done by automobile, as the territory is too large to be covered by walking and carrying a heavy outfit.

The sunsets in that locality are beautiful and the lingering twilight enables one to read a newspaper outdoors until nine o'clock. I feel sure that it would be possible to make a good picture of a person long after sundown; but I was so amazed at the wonderful glow after sunset that I failed to try it.

The Bad Lands are six hundred miles west of St. Paul, Minnesota, and can be reached only over the Northern Pacific Railroad. This should be remembered by anyone contemplating such a trip from the East. In passing, I would like to say that I found the people of North Dakota to be sturdy and energetic, proud of their adopted state and ready and willing to give the glad hand of fellowship to any strangers entering their gates. They have a fine public school system, but have no improved roads, such as we have in the East. The state is thinly populated, there being only about half a million population. Baltimore City alone has one and a half times as many people as the entire state of North Dakota. The houses through the country are more than a mile apart and, in some localities, a great deal farther apart than that.

Straw hats are not worn by the people, who still cling to the sombreros. One of the most striking things that I noticed in North Dakota was the absence of trees; and, in my travels of about eight hundred miles in the state, I never saw one. Lignite coal which is to be found in large quantities in all parts of the state is used for commercial and household purposes. My photographic success and the experience gained, are in a large measure due to the assistance and co-operation given me by my nephews. I also wish to thank my friend, Mr. Osborn, of Dickinson, N.D., for the assistance given me and the studio facilities he afforded me in completing my work of photographing the Bad Lands.

The Attractive Field of Photomicrography

R. L. EDMONSON

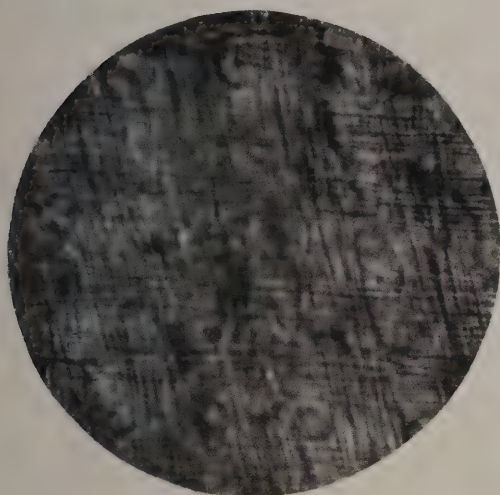


PHOTOMICROGRAPHY has come into its own at last! Today it occupies a very enviable position in the art of photography. That it will occupy a permanent position, is indisputable. Primarily, photomicrographic pictures are those, demanded as a foundation, upon which is built the whole superstructure of every single item known to man! Even the cell from which life originates, is searched out and photographed in its various phases so that man

may see and understand. The atom from the steel crucible furnishes evidence that the steel in its birth, is, or is not, correct in structure. A strand from the weave of a cloth furnishes convincing evidence that it is, or is not, a fit product for the market. In fact, it is through the aid of the microscope that today we enjoy immunity from diseases which formerly, when once contracted, were always fatal.

The recording on the photographic plate of the particular organism which causes diphtheria,

typhoid, or smallpox, or any of the innumerable dreaded diseases, not only permits one individual to view these minute organisms when the microscope is used singly, but by the aid of lantern-slides, many may view them for discussion or for proof. If a certain cloth seems to be of inferior grade, although made in the usual manner, what is to be done about it? The study of a

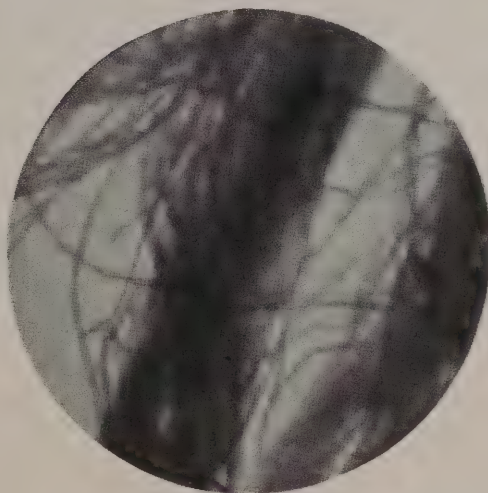


WEAVE OF GUMMED SILK USED TO ATTACH
THE FILMS IN A FILM-PACK

impossible, problems. Each of them, however, will be found to be only a temporary embarrassment, because, once the rudimentary principles are mastered, the photographing of any microscopic image will be confined only by the limits of the equipment at hand.

I would at this time call attention to the terms microphotograph and photomicrograph, which are so often used with no regard to their correct meaning. Photomicrography is the making of pictures of small objects by the aid of a microscope. In microphotography this process is reversed—the larger objects are reduced to microscopic size to be viewed later by the aid of a microscope or some other magnifying-agent.

The essential apparatus necessary for photomicrography is very simple, although very expensive, if one goes in for the highly-magnified picture. By confining oneself to the



SINGLE STRAND OF SILK DRAWN FROM
GUMMED SILK FIRST SHOWN

single strand of the cotton or silk by the aid of the microscope will probably reveal the source of trouble. The recording of the findings on a lantern-slide and the subsequent projection will readily prove the need of better grade of "raw stock." So we may truthfully say that the photomicrograph is the "beginning" of the finished product, no matter what the product may be.

As the process to make these pictures is very simple, it behooves the up-to-date photographer to become somewhat familiar with the *modus operandi* of their production. Not alone do the research workers of the medical profession find the photomicrographs of aid in their investigations; but, as mentioned before, virtually every industry calls in their aid in some department or other, and as a consequence the pictures will be found to be as diversified as the industries which demand them. This would lead one to believe that the field of endeavor is inexhaustible, and it most certainly is. And as each case presents new angles or complications to unravel, it may be seen readily that the worker will be confronted with innumerable, seemingly

lower-power pictures, which are in much greater demand, one does not incur undue expense; for, in most cases, when these pictures are to be made they are for a person who is familiar with the microscope, also usually for one who possesses one that may be used for the occasion. The requirements consist of a camera, preferably of the groundglass-focusing type, a microscope with a condenser, and some sort of illumination. This last is the thing which will offer the greatest source of trouble, unless a light of sufficient power is used to permit of short exposures. In the first place, it behooves

the beginner to become somewhat familiar with the microscope and its intricate and delicate adjustments, just as it is necessary for one to familiarise himself with the shutter of a new camera. Much valuable time will be saved in this manner. One should also become familiar with the nomenclature of the microscope and the various parts of the working-equipment. This is very easy to do, as one may obtain from the instrument-makers a catalog in which are described their instruments and the names. Take the Bausch & Lomb Optical Company, for instance, it makes high-grade instruments of this kind, and its booklet leaves nothing to be desired in this direction. The company is glad to supply one free of charge. Assuming that the worker is now somewhat familiar with his apparatus, we can proceed to the technique of handling it, and the best method to use for good results.

The accompanying photograph illustrates the position of the apparatus to make a photomicrograph. Other illustrations show pictures made with the "set-up" just previous to the making of the picture of the "set-up" itself. The camera in this case is a Speed Graphic $3\frac{1}{4} \times 5\frac{1}{2}$ size, the microscope is a Bausch & Lomb with Abbe condenser and the source of illumination is a carbon-arc lantern-slide projector, and the entire apparatus is supported upon a large table. At this time, let me mention that the most important rule to observe is to make sure that the entire "set-up" is absolutely rigid. This precaution is one that will save much time and disappointment. It was the direct cause of much experimenting on my part, and it was only after repeated trials and much expense that I discovered that my failures were due to vibrations of the filament in a 100-watt electric-light globe, caused by my walking on an apparently rigid floor! Pictures of extreme magnification require the most powerful light, and the reason is obvious, once the principle is understood. As a general rule, they are made with the "oil-immersion" lens, and in these cases, cedar oil is placed upon the microscopic slide and the lens is brought into contact with the oil, which, due to its high refractive properties, permits the passing of an increasing number of light-rays, and so allows a sufficiently short exposure consistent with the latitude of the photographic emulsion. Should the source of the illumination be too weak, the resulting pictures will be flat and lacking in detail, something that is imperative to avoid for this class of photography. It is preferable to use orthochromatic plates, such as the Seed Ortho or Cramer's Iso. Panchromatic plates, such as the

Wratten "M", are still better; but due to their color-sensitiveness they are difficult to handle in the darkroom unless proper precautions are taken. Halation is a "bugaboo" and causes much trouble; it may be overcome somewhat by using "backed" plates. The use of color-filters is also advisable; in fact, they are indispensable in the case of recording objects in colors. As the use of color-filters is common knowledge, I will refrain from further mention of them. However, the worker will please bear them in mind and use the proper color complementary filter.

When using microscopes of inferior grade, the principal difficulty will be found in the lens-corrections. In most cases, it is due to the fact that the actinic and visual foci do not coincide. This may be overcome, in a measure, by using a Wratten two-time filter; but it is distressing, to say the least. The difficulty is only permanently overcome by making notes after each exposure and scratching marks on the microscope-barrel until the right position is found, after which all that is necessary will be to bring the mark into the marked position and make the exposure. Again, in using the inferior-grade instrument, the lenses may not be corrected for astigmatism, in which case the worker must be satisfied when the greatest part of the "field of vision" is registered, and sacrifice the rest.

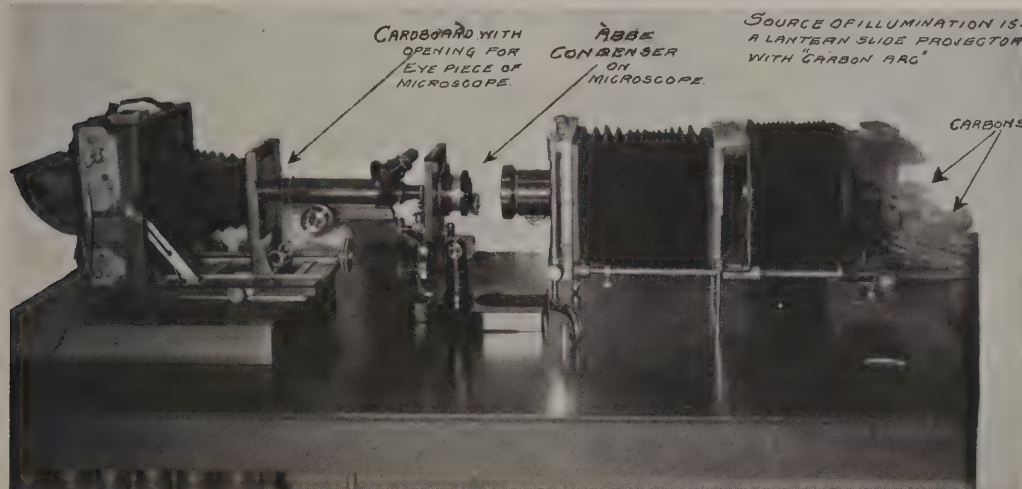
With the foregoing statements in regard to some of the obstacles that may bother the beginner, we will pass on to the technique of manipulation. In glancing over the accompanying picture, it will be noticed that the lens and lens-board have been removed from the camera. This is done, so that we may use the "ocular" of the microscope as the lens. This will give better results than using the lens and ocular combined. The first step, then, will be to remove the lens and lens-board from the camera; next we will cut a piece of cardboard to fit the place light-tight. Remove the ocular from the microscope and cut a hole in the exact center of the cardboard, permitting the ocular to pass through the hole, and the cardboard to slide up to the flange of the ocular, then insert the ocular into the microscope-barrel. We will now place the object to be photographed upon the microscopic glass-slide, then place this upon the microscope-stage. Springs will be found there to permit rigid holding of the slide. Some microscopes have a mechanical stage, which is much better, as it permits moving the specimen into any position, and this is done with ease and precision. Properly adjust the mirror beneath the stage, so that the principal beam of light passes through the microscope barrel. Also glance through the

microscope to see that the object is centered. When such is the case, tilt the instrument at right angles to its base (see illustration) and then remove the mirror, or turn it to one side. We now approximate the camera and microscope by making sure that they permit the introducing of the cardboard into the lens-board opening at exactly the same height. The illumination is all that remains to be fixed. It is desired that the principal beam of rays pass through the condenser as near the center as possible. The

permitted to do so in photomicrography. It is the best method I know of.

For development, I find that either Metol or Elon-hydroquinone gives the best results, probably because I am familiar with them, and the resulting pictures are very contrasty and brilliant. One may use other developers with which he is familiar; but he should bear in mind that extreme contrasts are desired.

In concluding, I must again warn my readers of the disastrous results due to vibrations. In

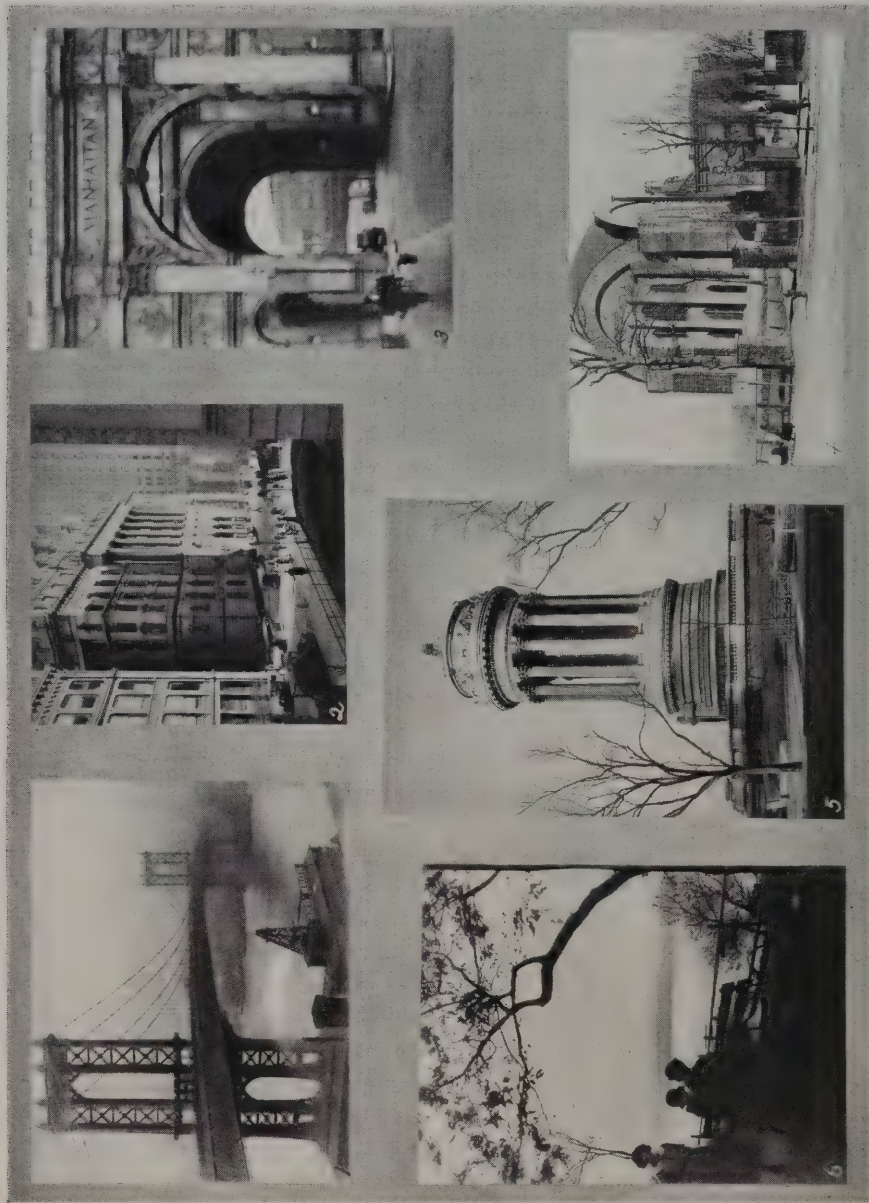


CAMERA, MICROSCOPE AND LANTERN

R. L. EDMONSON

light should be strong enough to permit easy viewing of the specimen on the groundglass of the camera. Now manipulate the coarse adjustment-pinion of the microscope until the object is brought into register, and focus, exactly as when making ordinary pictures. Should the circle of projection be too small, it is adjusted with the camera-bellows. About eight or ten inches will be found to be nearly correct; but this is left to the discretion of the worker, and the demand of the type of work on hand. We are now ready to insert the plateholder and to make the exposure. Here let me state, that we have reached the "dividing of the ways." Correct exposure depends on so many factors that the worker must depend upon his judgment. The light-source is too variable to permit any standard exposure technique. The exposure-time for the pictures which illustrate this article will give some help. The making of enlargements of many films of different densities seems to offer the worker no great amount of trouble, because he generally exposes a test-strip—he is

large cities, and when working in tall buildings, it is out of the question to work during business-hours, due to the vibrations incident to traffic. The solution of this may be obtained only by choosing an hour when traffic is not heavy—let us say three or four o'clock in the morning! I have had to do this many a time. A source of much annoyance was a "vibration" that brought me failure after failure, and I was almost ready to give up, when I hit upon the idea of loosening the tension of the focal-plane shutter! Even then the high magnification of the pictures was not well brought out, so that I tried the plan of stacking all the books I had on top of the camera. The resulting pictures more than repaid me for the extra effort, time and trouble invested. They were some of the best I ever have made. It would be very gratifying to see many of my readers take up this branch of photography. At this time of writing, it is still in its infancy, the remunerative returns are great, and the work offers a very interesting variety of problems for the photographer.



DECEMBER PRIZE-WINNERS, WILLOUGHBY HISTORICAL NEW YORK AMATEUR PHOTOGRAPHIC CONTEST

1 Agnes V. O'Brien, *First*
 4 T. T. Sun, *Fourth*

2 L. J. Creggan, *Second*
 5 V. L. Van Horne, *Fifth*

3 John W. Sheeres, *Third*
 6 Isaac J. Sanger, *Sixth*



EDITORIAL



The Point of View

OUR friend, E. L. C. Morse—indeed, PHOTO-ERA also—was signally honored, recently, when the sympathetically written article in December PHOTO-ERA, "The Point of View", was used as the text for a sermon. The Reverend Miles Hanson, minister of the First Church in Roxbury (Unitarian), frequently reads PHOTO-ERA MAGAZINE and, as he states, with much pleasure; for he is extremely fond of nature and, himself, a very capable amateur landscape-painter. His home is adorned with paintings executed by himself and other artists. It is no wonder, then, that Mr. Hanson read Mr. Morse's illustrated presentation of an attractive theme with appreciation and enjoyment—so much so, indeed, that it suggested to him an attractive spiritual text, which he treated with rare spiritual power and beauty. Like all his sermons, the one on different points of view—delivered along the lines of thought expressed by Mr. Morse, but applied to lessons in our daily lives—was truly inspiring and helpful. And, in a happy way, Mr. Hanson referred also to amateur-photography as a pastime that was a mental and physical diversion, also artistic and educational. Oh, that Mr. Morse, too, could have heard that sermon!

"Patronize Your Neighborhood Druggist"

THE advertisement, "Patronize your neighborhood druggist", displayed prominently in trolley-cars and elsewhere, sounds seductive and reasonable; but what benefit does the customer derive by heeding this advice? To patronise the druggist or grocer nearest one's home may be done as a matter of convenience; but can one always get exactly what he calls for, and is the quality as good, and the price as low, as that which obtains elsewhere? The photo-supplies carried by the nearest drugstore may be as satisfactory as those sold by the regular photo-dealer; but the clerk may not be able to give the desired photographic information—at least it may not be reliable. As to the photo-finishing department, the attractive "one-day" service certainly suits the impatient and indifferent camera-user, who cannot even appreciate a properly de-

veloped film or a carefully prepared print or enlargement. Indeed, he greatly prefers a contrasty (brilliant) print to one that is filled with beautiful gradations. Then, too, he is attracted by the relatively low price, charged for such hastily executed—and quickly delivered—work. Bye and bye, it is to be hoped, he may learn to know the difference between bad prints and good ones, and then he will be glad to patronise a skilled and conscientious photo-finisher who, although his prices naturally are not so low as those of his hurried competitors, will do full justice to the exposed films or plates.

As to the "nearest" drugstore—and he writes from personal experience—The Editor has found that his prescriptions have been put up with little consideration for quality and price. He now obtains better results from a well-known apothecary on Boylston Street—near Berkeley Street—whose familiar side-walk clock is the most dependable one in the Back Bay District.

Antiquated Lantern-Slides

LECTURERS on foreign countries should beware of exhibiting lantern-slides the subjects of which are out of date, unless, in doing so, they make that fact clear to their audiences. The lecturer who professes to offer recent pictures (photographs) of localities he has visited, is expected to be truthful and accurate. We attended, a few months ago, an illustrated travel-talk on Switzerland, in Boston. The lecturer was one of the old school. His lantern-slides bore evidences of a bygone period, for they had been prepared by the old wetplate-process, crudely colored and copied from photographs made about forty years ago! These projected pictures showed the various places as they looked in those days, and not as they did shortly afterwards and do at the present time; consequently, important architectural structures—familiar to every visitor—such as the magnificent gothic spire of the cathedral of Berne and the imposing Kornhaus Bridge over the valley of the Aare, were not even referred to by this backward and virtually dishonest lecturer. Had he also shown or explained the present appearance of his subjects, all might have been well; but he chose the wrong course.



ADVANCED COMPETITION



Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Advanced Competition
Wolfeboro, New Hampshire, U.S.A.

Prizes

First Prize: Value \$10.00.
Second Prize: Value \$5.00.
Third Prize: Value \$3.00.

Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Prizes may be chosen by the winners, and will be awarded in photographic materials sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books. If preferred, the winner of a first prize may have a solid silver cup, of artistic design, suitably engraved.

Prints may be regarded as ineligible for a competition if any of the following rules are not fully complied with by the contestant.



Rules

1. This competition is free and open to photographers of ability and in good standing—amateur or professional.
2. Not more than two subjects may be entered, but they must represent, throughout, the personal, unaided work of competitors. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered into competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

3. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail. All prints should be mounted on stiff boards. A narrow margin is permissible.

4. Each print must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer, and printing-process. Enclose return-postage in this letter. Data-blanks sent at request.

5. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he shall have received official recognition.

6. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data. Criticism at request.

7. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other. Large packages may be sent by express, prepaid.

8. Competitors who have won three first prizes within a twelve-month become ineligible to compete for prizes in this competition for two years thereafter.

Awards—Advanced Competition

Indoor-Genres

Closed December 31, 1923

First Prize: Herbert J. Harper.
Second Prize: Kenneth D. Smith.
Third Prize: U. M. Schmidt.

Honorable Mention: Cornelia Clarke; Mrs. Emily H. Hayden; Dorothy Jarvis; Dr. K. Koike; C. Von Nordheim; H. L. Wallis; R. M. Weller.



Subjects for Competition—1924

"Pictures by Artificial Light." Closes January 31.
"Miscellaneous." Closes February 29.
"Child-Studies." Closes March 31.
"Street-Scenes." Closes April 30.
"Bridges." Closes May 31.
"Marines." Closes June 30.
"Landscapes with Clouds." Closes July 31.
"Mountains and Hills." Closes August 31.
"Summer-Sports." Closes September 30.
"Architectural Subjects." Closes October 31.
"Domestic Pets." Closes November 30.
"Indoor-Genres." Closes December 31.

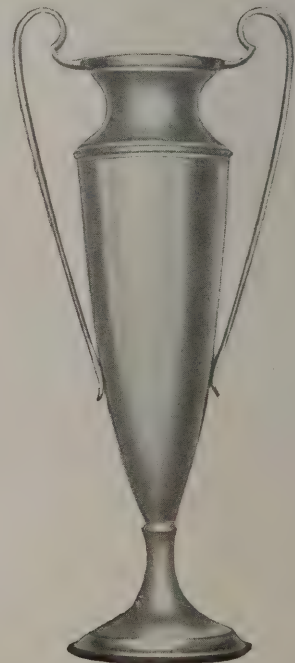


Photo-Era Prize-Cup



THE THREAT
HERBERT J. HARPER
FIRST PRIZE—INDOOR-GENRES



GRIEF

KENNETH D. SMITH

SECOND PRIZE—INDOOR-GENRES

Advanced Workers' Competition

"THE THREAT", which also adorns the front cover: all will agree as to the novelty of the subject. It is this feature, above all else, which the Publisher and his jury are trying to encourage. The student will appreciate the happy arrangement of the figures and the lighting. The dominant figure is the man who is making the threat, of whatever character that may be. The intelligent observer can use his imagination, to which the picture makes a powerful appeal. It could easily represent the result of a quarrel over a game of cards, with the offender occupying the place of the camerist or a spot close by. But there are no cards on the table! Or it may be the case of a mere argument—possibly a matter pertaining to the present revolt in Mexico; for the three have the appearance of Mexicans, and the incident here pictured could be taking place somewhere along the Mexican border, if not in Mexico itself. The man at the right is less belligerent, but seems prepared to aid the speaker at the crucial moment; hence he is less "in the limelight." His features are a little obscured. The person at the left seems neutral. He is seen tapping the table nervously with his fingers, while his right hand is quietly

resting on his right knee—not obscured, but plainly visible, in order that it may relieve the otherwise featureless dark shadow. Cover up this illuminated hand with your finger, and you will see the point. This youth may not be a close member of the party. The villainous expression and threatening attitude of the pair are convincingly indicated; but it is by no means certain that the temporarily angered men are professional highwaymen or criminal characters.

Data: made in a theater; 5 x 7 view-camera; Wollensak Velostigmat; F/4.5, Series II; used at full opening; light: 1000 watt flood, 1000 watt spot with 400 watt spot on central figure; 3 seconds; Eastman Portrait Film Super Speed; Metol Hydro; enlarged on Eastman Portrait Bromide Old Masters O.

Kenneth D. Smith, as our readers may know, is fond of unconventional motives and that is why he has been so successful in our advanced competitions. This modest design makes a stronger appeal to the imagination of the beholder than it would were the empty spaces filled with objects, appropriate though they might be. Now the observer's attention is focused on the bereaved one sitting by the quiet bedside of her loved one. If the student fails to appreciate the unadorned simplicity of this picture, let him imagine a



IN THE FOUNDRY

U. M. SCHMIDT

THIRD PRIZE—INDOOR-GENRES

large, noisily patterned rug on the floor on which the grieving one might be supposed to be resting; a chair or other article of furniture somewhere in the room; or an object of some sort in the background. I am sure that as a discriminating observer he would be dissatisfied. One notes with approval the young woman's arm lying extended on the bed. It forms a connecting link—an affectionate bond, that strengthens the artistic unity of the composition. Naturally, the portrayal of physical collapse does not make for grace in the attitude of the figure, but the spontaneity and truthfulness presented speak in tones of praise. The feet are clad in shoes that happily suggest a dark color and these blend with the low tone of the floor, yielding a plain and stable foreground which is an important and artistic feature in this extremely interesting picture. As the covering of the bed is light in tone, so is the garment of the figure. Both are in full accord, in that respect. Even if clothed very appropriately in black, the figure would not be in harmony as viewed from an artistic standpoint. We thus have a picture which fulfills in an eminent degree the requirements of a satisfying composition.

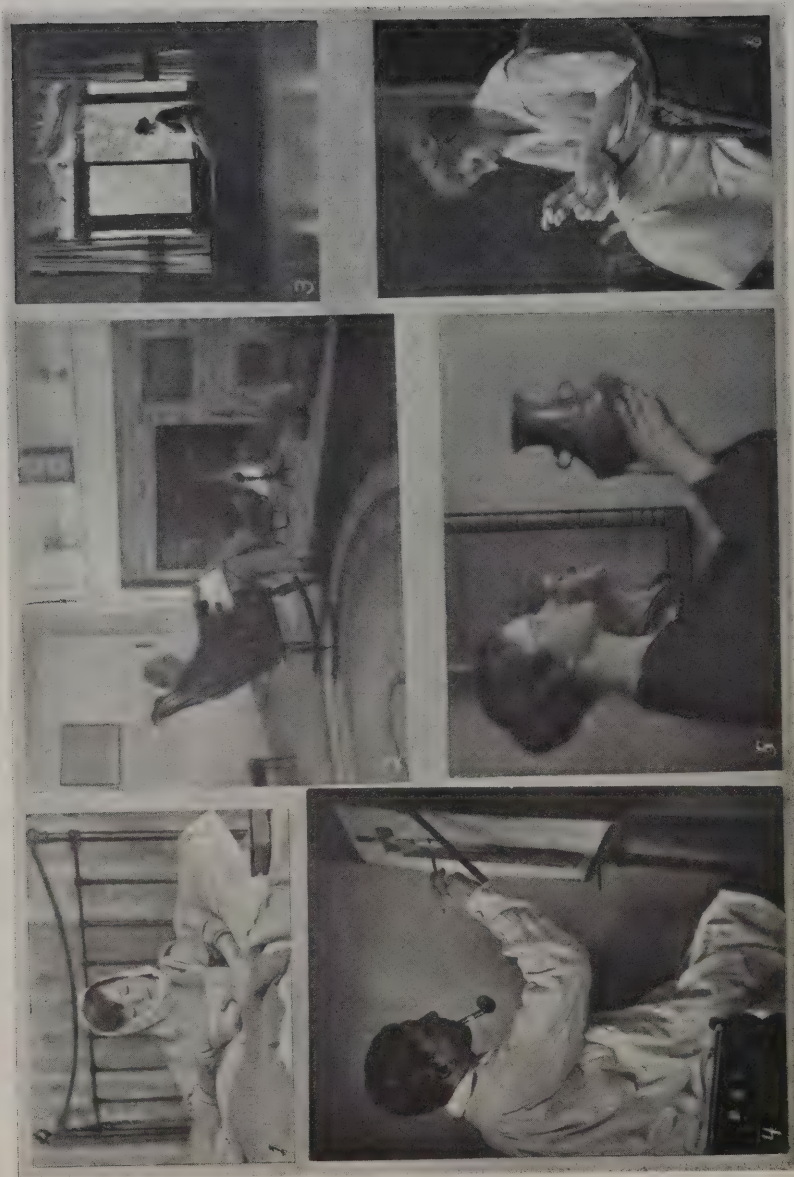
Data: Rev. Back Auto Graflex; 7-inch Wollensak Verito; at stop F/4; 1/5 second; Graflex film; pyro; Wellington B.B. Toned Mat.

"In the Foundry" is well planned. The artist has placed the figure of the workman well to the left—it should not occupy the center of the picture-space—

and very properly has left an adequate amount of room at the right, the direction which the workman is facing. Ample space, too, has been left at the top, also at the left, of the picture. The trimming-fiend had better keep his hands off this reproduction. His services are not wanted! So far, the picture is an eminent success. The reason has been made plain. The center of interest is the figure, the huge pot containing molten metal and the dominant highlight of the latter. These three objects form a well-knit group which does not occupy the center of the picture-area. These are some of the outstanding merits of this successful pictorial effort. There cannot be seen an objectionable highlight or accessory, look where you will. There seems to be, however, an impression of flatness which gives rise to a degree of monotony; but this is because of the nature of the subject—a poorly or dimly lighted interior. It is no fault of the photographer, who, according to the record of his pictorial contributions to this magazine, possesses true artistic instincts. True, he might have installed an artificial light; he might even have used a flashlight, either with good effect; but it would not have spelled truth. All in all, Mr. Schmidt has acquitted himself well.

Data: Made in Saginaw, Mich.; August; noon; light from north windows; Compact Graflex (3¼ x 5½); 7½-inch B. & L. Tessar; stop F/6.5; 1 second; Eastman Cut Film; Elon-Pyro; tray-development; enlarged on Portrait Bromide.

WILFRED A. FRENCH.



SELECTED HONORABLE MENTION PICTURES—INDOOR-GENRES

- 1 "Just at Christmas, too!"
R. M. Weller
- 2 The Judge at Home
Mrs. Emily H. Hayden
- 3 "He is Coming!"
Dr. K. Koike
- 4 At the Easel
H. Larad Wallis
- 5 The Connoisseur
Dorothy Jarvis
- 6 A Busy Mother
C. Von Nordheim



SUBJECT FOR NEXT COMPETITION

ADVANCED WORKERS



Advanced Competition—Street-Scenes

Closes April 30, 1924

A NUMBER of years ago, as a boy, I spent a delightful summer in the Berkshire Hills of Massachusetts near Great Barrington. Our cottage was situated not far from the highest mountain of the Taconic Range, known, popularly, as The Dome, but officially as Mt. Everett. The little hamlet of Mt. Washington nestled in a beautiful valley near its base, and from our cottage to the little village of the Taconic Range there ran a road of exceptional beauty and interest. The thoughts and dreams of boyhood are ever romantic and adventurous. In some strange, inexplicable manner the long, winding road to the base of Mt. Everett led my boyish fancy on to countries, places and peoples that were filled with mystery and bewitching romance. In my mind's eye, I beheld foreign nations, princes, robbers, pirates, knights, fair ladies, castles, ships—all, just around the next bend of the road or just over the top of the hill. Yes, they were boyish fancies; but to this day that fascination of the long highway still exists in my heart.

It has been my experience that very often true progress depends upon a clear understanding of the purpose or aim we have in mind. Obviously, in the present competition we are to make pictures of street-scenes; but what is a "street" and what is a "scene"? For a moment, let us consult Webster. According to him, a street was "originally a paved road; public highway; now, commonly, a thoroughfare, especially in a city, town or village; especially a main thoroughfare as distinguished from an alley, lane, or the like. *Street* usually includes the sidewalks or foot-paths on either side, except when used in direct distinction from them, and often also includes the bordering dwellings, lots, etc., which are then often spoken of as *in the street*; as, he lives on, or in *Main Street*."

Now, with regard to a definition of scene. It may be several things in art, literature and human affairs; but as related to the present case, Webster defines it as "a landscape, view or prospect". Hence, a street-scene is not necessarily confined to the city or to the country; it has many possibilities pictorially, as the thoughtful consideration of these definitions will reveal.

In the making of street-scenes, the hand-camera comes to its own. It should be apparent that a view-camera and a tripod are out of place, especially in cities and towns. The many vest-pocket cameras are excellent and, in some respects, more to be desired than a postcard-size hand-camera. In most cases, the worker has little opportunity to compose the picture with regard to the human element involved. Rather, he is in the position of a hunter who lies in wait for the game to come within range. Of course, the camerist may compose the picture with regard to buildings, trees and other fixed objects; but he must lie in wait for the psychological moment when the human element composes itself in harmony with the other features of the scene. For this reason, a vest-pocket or hand-camera is the equipment to use. There must be quick action the moment that the scene composes

itself as the worker would have it. A reflecting-camera is also an excellent outfit for the purpose. In fact, any type of camera that may be manipulated quickly and accurately is the one to be preferred.

Although rapid rectilinear and even meniscus-achromatic lenses may be used successfully, an anastigmat lens is to be preferred. The exposure must be quick enough to "stop" motion and, yet, ample enough to obtain the full values in the shadows and highlights. The anastigmat lens, used properly, will enable the camerist to obtain the technical qualities in the finished print that are so necessary to a good picture. Of course, technical proficiency alone will not win a hearing from the jury; there must be artistic merit as well.

From the definitions of Webster, it may be seen that a street-scene is not confined solely to the conventional portrayal of a "city-canyon" such as so often comes from New York City. True, this city has street-scenes which cannot be duplicated anywhere in the world; but it does not follow that the Main Street in a country-town is one whit less a street-scene. In fact, a state-highway out in the country is a street, according to Webster, and this should be remembered.

Those who contribute pictures to this competition should take care to note that there is a similarity between certain kinds of street-scenes and outdoor-genres. A safe rule to follow is to make sure that the human element in the composition does not hold the interest to the exclusion of the main object, viz.: a picture of the street, *not* the persons in it. A true portrayal of Fifth Avenue, New York City, should include motor-buses, automobiles, traffic-policemen and pedestrians. However, not one of these groups, or all together, should hold the attention to the exclusion of the buildings on each side, the sky-line and the other characteristics of this famous thoroughfare. William S. Davis—and other well-known contributors to the pages of PHOTO-ERA MAGAZINE—may be credited with several excellent pictures of Fifth Avenue as so many of us know it to be. A study of these pictures will reveal my point with regard to keeping the human element subservient to the physical features of the street to be photographed. In this competition, as in every one that we conduct, fidelity to fact is vital to success. Whatever street is selected to be photographed, the camerist should determine the best time to make the exposure so that he may feel assured that he has made a picture of *his* street at its best.

In making pictures of street-scenes, it will be to the advantage of the camerist to plan ahead. That is, to decide in his own mind the particular feature of the street that he wishes to emphasise to the exclusion of all else. To return for the moment to our example of Fifth Avenue, the worker should come to some conclusion with regard to what he considers to be an outstanding characteristic of this well-known avenue. Is it the motor-buses, the long lines of automobiles, the efficient traffic-policemen, the pedestrians, the architecture of the buildings, the sky-line or what? Which of these should be subordinated in order to throw the center of interest toward the proper place in the pic-



THE CLOCK-CORNER

ELLIOTT HUGHES WENDELL

EXAMPLE OF INTERPRETATION

ture? In short, what is the most striking characteristic of Fifth Avenue as a street? Perhaps, a method of elimination would be easier. How many of the characteristics already mentioned could be omitted and still leave a true portrayal of Fifth Avenue? We could not neglect the motor-buses, traffic-policemen, automobiles and pedestrians and still have Fifth Avenue. Let him who thinks otherwise, try it. Of course, a picture might be made early in the day when there is virtually no traffic and few pedestrians are abroad. In a sense, it would still be Fifth Avenue; but would it *really* be the famous avenue at its best and as thousands know it? Would Wall Street and the Stock Exchange appear natural to the observer if the street were devoid of its hurrying crowd?

Again, a street-scene should portray what the camerist admires or loves in a certain street. A moment's thought will enable him to recall memories and associations which are very closely related to a street in the city or country. Perhaps, it is the familiar old street that passes the boyhood-home or the house

of a loved one. Again, it may be a part of the street that passed the old church before it was torn down to make way for the present modern building. The street may remain as familiar as of old, despite its new surroundings; and, therein lies its interest and value to the camerist. As I have already intimated, do not be afraid to let sentiment enter into the making of a street-scene. There is enough of hard, cold facts in everyday-life, so that when we come to photography we should permit our dormant love of the beautiful, romantic and sentimental full play and curb it to the extent required by common sense and good taste.

We have noted with pleasure the increased interest in these competitions since the beginning of the year. We are trying to make them worthwhile and of real service. We are always glad of suggestions. There is always a welcome for the newcomer because we know how it feels to get up sufficient courage to enter a competition. We hope that every reader will look upon us as a friend and not as a cold, hard critic without a heart.

A. H. BEARDSLEY.



BEGINNERS' COMPETITION



Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Beginners' Competition
Wolfeboro, New Hampshire, U.S.A.

Prizes

First Prize: Value \$3.00.

Second Prize: Value \$2.00.

Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Subject for each contest is "Miscellaneous".

Prizes, chosen by the winner, will be awarded in photo-materials, sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books.

Prints may be regarded as ineligible for a competition if any of the following rules are disregarded.



Rules

1. This competition is open only to beginners of not more than *two* years' practical camera-activity, and whose work submitted here is without any practical help from friend or professional expert. A signed statement to this effect should accompany the data.

2. Workers are eligible so long as they have not won a first prize in this competition. Winners of the first prize automatically drop out permanently, but may enter prints in the Advanced Class at any time.

3. Prints eligible are contact-prints and enlargements up to and including 8 x 10 inches.

4. Prints representing no more than *two* different subjects, for any one competition, and printed in any medium except blue-print, may be entered. They should be simply and tastefully mounted. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered in competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

5. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail.

6. Each print entered must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in this letter. Data-blanks sent at request. Criticism at request.

7. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he has received official recognition.

8. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data.

9. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other.

Awards—Beginners' Competition Closed December 31, 1923

First Prize: Edward D. Mudge.

Second Prize: None awarded.

Honorable Mention: J. C. Youenes.



The Beginner and Making Prints

In this issue there is an article by Mr. Leonard C. Rennie which should not be overlooked by the beginner. Sometimes, I believe that too much emphasis is placed on the mastery of the lens, camera, shutter, developing and the negative. Not that these important links in the chain of photographic success should be eliminated, but that a proportionate amount of attention should be given to the art of making good prints and enlargements. As one writer in an English cotemporary has said, "When people look at exhibition-pictures on a wall they do not care a button what methods were employed or whether the negative was a good one. It matters nothing to the beholder what camera was used, what plate or developer. The only thing that matters is the impression made on the mind of the beholder *by the print*."

The more one thinks it over the more reasonable does it seem to admit that, after all, it is the print or enlargement which really proves the ability of the beginner, so far as the general public is concerned. Of course, we assume that he does his own photo-finishing. It would not do to submit a picture finished by a professional as evidence of photographic ability. The deception, if it were practised, would be discovered sooner or later to the discomfiture of the beginner who attempted it. A bluff does not pay in photography any more than it does elsewhere.

Whether or not we agree fully with the opinion that a print is really the final word of photographic effort and that all else is to be considered merely accessory, it does not appear that the beginner will do well to focus his attention on print-making. The instruction-book—valuable as it is—has more to do with the manipulation of the camera and the obtaining of a good negative. To be sure, the negative must be good before a good print can be made. I am not attempting to minimise this point at all; but, having the good negative, what is done with it? Personally, I have a number of negatives which necessitated much physical effort to obtain and much time and work to prepare for printing. Not one print have I made from them! Why? Well, I have not "got around to it, yet". Unless I make a definite appointment with myself for a certain evening in the darkroom, these negatives never will be printed. We all know the friend who, sincerely enough, says, "Come over some evening to see us." Do we go? No, not until he sets a definite date. We appreciate his cordiality and we know that he means it and we would be glad to go *some* evening; but the invitation is too indefinite; and, in this busy world, there are so many things to



ROSES

EDWARD D. MUDGE

FIRST PRIZE—BEGINNERS' COMPETITION

crowd out a call "some evening". So it is with making prints and enlargements. Unless you set a definite time you will make no headway.

The incentive to do this printing should lie in the thought that those who are interested in your photographic work will never be able to know of it unless you can show them a print or an enlargement. The average person is not able to judge your photographic skill from a glance at a negative. And, of course, if you have any idea of entering one or several of the competitions being conducted all over this country and Europe, your print is all that the jury will have upon which to base its opinion of your artistry and technique. From this point of view, it should be evident that the making of prints and enlargements is not only worthwhile, but a necessity to the beginner who seeks advancement and recognition in the photographic world.

There are several pictorialists that I know who cheerfully overcome every physical and technical obstacle to obtain a negative—then their interest in it drops and the making of a print or enlargement becomes drudgery. In short, the delight of the chase and the suspense of the developing is over and the prosaic job of making prints lacks appeal. Yet, these same pictorialists are regular contributors to our leading salons and apparently grit their teeth and

temporarily overcome their dislike of print-making. So it is with many of us. We never know what luck we have had until the plate is developed. Prior to that we are interested and in doubt. The uncertainty of the result helps to maintain an interest indefinitely. But, once the plate is developed, we begin to deal with a certainty and the very life seems to be taken out of the venture.

My plea this month is for the beginner to pay strict attention to the mastery of his camera and of all the things which help to produce a good negative. Then, keep up the good work by making prints and enlargements from every first-class negative. There is pleasure in it and a tremendous amount of satisfaction. I am going to take those negatives of mine and practise what I preach. As I make progress I shall report. In the meantime, let my reader do likewise, so that we may all congratulate each other upon a good job done.

A. H. BEARDSLEY.

Beginners' Competition

IN "Roses", Mr. Mudge has displayed much taste in arranging his flowers in order to form a pleasing composition. The placing of a small petal—or letting it remain where it fell—was a happy thought; for it not only serves as a balance in the composition, but to relieve

the monotony of the dark area—the dark top of a table. The lighting is good, also. As a result, the part of the rose at the right, which is in shadow, is at the outside. The reverse—caused by the direction of the light coming from the right, instead of from left, would have been fatal; for it would have impaired the composition. I have mentioned what seem to me to be merits, and eminent ones, too. Now as to the principal defects. The background, of course, is disconcerting, by its prominent vertical bands of light and dark. At the left, there is an annoying white strip which terminates abruptly in a distracting highlight. A plain, neutral ground would have produced an agreeable and artistic effect. It would have been easy to procure such a one. The white streak in the foreground is annoying to the sensitive beholder. It should not be there, at all, and could have been avoided. Otherwise, it could have been removed from the negative without much trouble. Any trace of the process of elimination would have been obscured by the dark foreground. Now, this foreground—i.e., the visible surface of the table, appears to be all in one vertical plane, which is false. There is no sign of perspective. Almost anyone knows that the upper edge, or what appears to be the end of the table, where it meets the bottom of the background, is farther away from the observer than the part which forms the lower edge of the picture. This great difference, however, has not been indicated by the photographer. He was probably so engrossed in lighting the flowers, that he neglected all else. Had he not desired to produce a reflection of the glass and flowers, he might have selected a suitable cover for the table, preferably a neutral-toned one, and then he might have been able to manage this feature with some degree of success, even with the artificial light he used. All the same, Mr. Mudge, a beginner, deserves to be encouraged in his pictorial efforts; for he is obviously on the right track.

Data: Made indoors: October, artificial light (kind not stated); 4 x 5 Eastman Kodak (old model); R. R. lens; stop, U. S. 8; 20 minutes; Wratten and Wainwright Panchromatic Plate; K 3 filter; pyro-soda; tray-development; enlarged on Eastman Portrait Bromide, made through one thickness of chiffon.

WILFRED A. FRENCH.



Profits from the Show-window

EVERY dealer does business in his own way. One is indifferent, another is enterprising. One depends upon clerks who are easy-going, cheaply paid, another on clerks who are "right up and coming," know what they are selling and well paid. Then there are dealers who, like the progressive studio-proprietor, change their show-window once a week, seeking to attract the attention of the passers-by.

We know a dealer who thinks that he has started something new—at least, he is the only one in his city who does it. He devotes his large show-window to a specialty each week. The change is made each Saturday night. As we passed his place, several weeks ago, his window was filled with striking photographs, large and small, portraits, juvenile genres, outdoor views, nature-subjects—all beautifully colored with a certain well-known make of watercolors. On the floor of the window lay samples of the latter, each connected with a colored photograph by means of a colored ribbon corresponding to a color in one of the boxes. This formed a striking, instructive and beautiful display, and so good an advertisement, that, at the time we stopped in front of his store about noon-

time, a crowd was outside admiring and studying the display, and another inside inquiring and buying.

This display was followed by one of photographs from well-known places of interest including our national parks. Large colored ribbons ran from each print to a camera—one of about twenty-five representing various styles and sizes—placed, *open* and *closed*, on the floor of the window. This was succeeded by a similar arrangement with regard to chemicals, and so forth, each display telling a story at once instructive and comprehensible and each an effective means to immediate interest and profitable business.

Now, the average dealer is a pretty busy individual, and one who may not have time to notice this paragraph; so that if the reader thinks enough of this idea to bring it to his dealer's attention, the result may prove mutually advantageous. The dealer on the street-floor surely is better favored than one who is upstairs. Naturally, he pays a higher rent and, therefore, he should strive to get all the benefits which his show-window offers.

W. A. F.

How Advertising-Pictures Sell

I HAVE a friend who is a combination of inventor and manufacturer but who has never made a study of advertising or sales methods. He is always too busy. The time came, continues a writer in *Studio-Light*, when he decided to market one of his own products, an automobile accessory—a simple device when explained by him but, as he subsequently learned, not so simple to explain to one who must depend entirely upon a printed explanation.

When this obstacle was encountered there came the thought of a picture. Of course, there had been pictures of the article itself, but these did not show its use and the product did not sell because its use was not understood. Then came the made-to-order artist's conception of the thing. There was a man using the invention on his car. You could see that he was using it, but you saw it from the artist's point of view when you should have seen it from the driver's point of view. It was a fine picture and the inventor liked it, but it didn't sell his invention.

As I was a photographer and also knew something about selling but nothing about art or mechanics, I was consulted only as a last resort. What was wrong with the picture?

I frankly explained my ideas and recommended a photograph with the camera placed in the position of the driver's eyes.

"But that won't properly show the thing we want to sell at all," the inventor replied.

"No, that's too bad, it won't. You will have to show two pictures.

"Your invention ensures the owner of a greater degree of safety in driving against the sun or the glare of approaching headlights. The picture I suggest proves this fact. You are selling safety. The device is a detail. Show it separately as a detail, but picture the safety and the comfort it brings to driving, and your invention will sell." And it did.

When you have a similar sales- or advertising-picture to make, bear in mind that the big sales-argument is not always what the thing is or how it looks—it's what it does.



In photography, we have a profitable, satisfying and interesting pastime which builds rather than tears down the latent appreciation of the beautiful which is born in every man.

A. H. B.



THE CRUCIBLE

A MONTHLY DIGEST OF PHOTO-TECHNICAL FACTS

Edited by A. H. BEARDSLEY



A New Bromoil Process

IN bromoil printing the gelatine-coating of the paper, in a somewhat swollen condition, plays the rôle of selector for the oil-color: when soaked with water the coating repels the oily ink, but where the bichromate is acted upon by the light the gelatine is tanned so that it takes up the color in proportion as the light-rays have acted upon it. In the Rawlins bromoil process, however, the gelatine causes many difficulties: the ink requires a long time to dry and often leaves the highlights smutty and greasy. In view of these and other drawbacks, M. C. Duvivier has evolved a new method based on an entirely different principle, in which the gelatine is eliminated. He uses an unsized paper that will absorb water like blotting-paper, but sufficiently firm of texture to stand the working. This is lightly sized with starch, dried, and sensitised with a bichromate solution. After drying in the dark, the paper is exposed under the negative until the image appears, and it is then washed to remove the unaffected bichromate, after which the oil-color can be applied. This is done by laying the dried print on a sheet of moist blotting-paper, from which the moisture is absorbed by the former through the back, but the exposed portions prevent the moisture from passing through and remain more or less dry, while the unexposed portions, like the highlights, absorb enough moisture to repel the oil-color, which can now be applied in the same way as in the Rawlins method, without swelling, and provided only that the print has been properly exposed. Brushes, color, etc., are precisely the same as in bromoil work.

Sizing the Paper. Stir $\frac{1}{4}$ ounce of common starch in an ounce of cold water, then add 8 ounces of boiling water, stirring constantly. This sizing is poured in a tray (large enough for the paper) which is placed in another tray which contains hot water to keep the starch warm. The sheets of paper are floated on the surface one by one, care being taken to remove all air-bubbles. As soon as the sizing begins to come through the paper, remove the sheet and lay it out flat to dry. Treat all the sheets this way and they will keep indefinitely.

Sensitising the Paper. Take denatured alcohol 3 parts, 10 per cent solution of ammonium bichromate 1 part (this solution will keep by itself indefinitely, but not when mixed with the alcohol, which is to be added just before using). Have a piece of plate-glass, of sufficient size, perfectly clean and level, and on this pour a couple of drams of the bichromate liquid, allowing it to spread evenly; upon this lay a sheet of the paper, sized side up. This will absorb the liquid quickly, whereupon it is hung up in the dark to dry. The mixed bichromate solution will not keep more than two or three days. Print as usual till the image appears brown on a yellow ground.

Washing. After printing, the sheet is washed in running water until the yellow color disappears from the whites; then dry.

To Apply the Oil-Color. Lay the print on a sheet of moist blotting-paper, face up. It will soon absorb the moisture from the blotting-paper, and when quite

damp apply the ink in the usual way for bromoil, using great care, carrying very little on the brush at one time. If ink of moderate stiffness will not stick (which indicates underexposure), lay the print for a moment on a dry blotter and use a little thinner ink. If the sheet takes the ink all over (overexposure), moisten the under blotter a little more and use thicker ink. When completed, pin up to dry.

Toning Developed Prints

It is well-established that the pigment process and its variations give pictures of greater durability than the sulphur-toned developing-papers. Nevertheless, among these may be found many methods that give very pleasing results provided that the prints are properly protected. Less acceptable are the iron-blue and uranium methods, as with them various irregularities are apt to occur, not to speak of the unsatisfactory colors themselves. It is to be noted that, both in the sulphur and other toning-processes, the results often do not correspond to the expectations, and the beginner, especially, will fail to get the desired tone. It is also evident that the methods in two phases—bleaching and redeveloping—require more experience than those comprising a single operation. The former certainly would not have found an entry into practice did they not possess some special advantages. We have in sulphur-toning and its related selenium-toning a great variety of shadings and can produce an almost endless number of brown and red tones. The photographic publications, especially the English ones, before the war, gave a numberless series of formulas for sulphur-toning, among which those of Welborn Piper, Greenall and Valenta had a prominent place. At the same time the photographic trade has gone hand-in-hand with preparations useful to the amateur, since they offer ready-made solutions to meet his requirements. In using these, however, it is advisable to employ the make of paper recommended by the maker of the toning preparation when possible. When no particular make is named, it is best to try different papers till one is found that gives the desired tone. For all sulphur-and-selenium methods, strong, clearly developed prints are best and it is a waste of time and material to try to get good results on defective ones. By shorter or longer treatment variations may be produced as desired. Underexposed, badly developed, or thin, diffused prints will never give satisfactory results.

Adapted from *Photographische Rundschau*.

Platinum Tones for Gaslight-Papers

SINCE the price of gold and platinum salts has reached such inordinately high figures, photographers have been experimenting, with more or less success, to discover a combination of developers that will produce the popular brownish-black platinum-tones on gaslight-papers. A contributor to *Das Atelier* has found that hydroquinone, which is slow-working, brings out the details of the shadows with comparative uniformity, and helps greatly in building up the print, but requires some other agent

combined with it to counteract its slowness and sensitiveness to low temperature. Such a developer was found in methyl-orthoamidophenol, which gives good details and is sufficiently rapid, is of good keeping quality and gives a decided brown-black tone on gaslight-papers. This combination has been placed on the market by the Agfa Company under the name of Ortol. The brown tendency of the developer is increased by the use of sodium carbonate, which also favors the warm tones and gives a softer character to the print than potassium carbonate. Naturally, the tones produced will vary with the different makes of paper and may be made warmer by diluting the developer and increasing the exposure. The following formula is given: Solution I, Ortol $\frac{1}{4}$ oz., potassium metabisulphite 62 grains, water 16 ounces. Solution II, sodium carbonate $1\frac{3}{4}$ oz., potassium bromide 50 grains, water 16 ounces. When dissolved, I and II are mixed and from 1 to 2 parts of water added. The Ortol consists of 2 parts methyl-orthoamidophenol and 1 part hydroquinone.

Fog—Its Prevention and Removal

For many years photographers have sought means to regenerate sensitised plates that, either from improper care or from simple aging, have become inutilisable on account of fogging; but the remedies heretofore recommended do not give satisfactory results. In *Photographische Industrie*, Dr. Lüppo-Cramer published recently, as the result of long investigation, a formula which removes the latent fog without reducing appreciably the sensitiveness of the plates, and the dyestuff employed is almost entirely eliminated in the washing. It consists of an acid solution of 1 gramme of paraphenyl-endiamin (Merck) hydrochlorate in 160 ccm. of water, to which is added 40 ccm. of normal hydrochloric acid and diluting this for use in ten times its volume of water. This was said to act satisfactorily in all cases.

To remove general fog that has appeared during development, or partial fogging caused by getting light-struck, the following is recommended: In a two-ounce vial put about 15 grains of potassium bromide in crystals, in another vial put 10 drops of sulphuric acid and add to it 60 drops of a saturated solution of potassium bichromate; shake well and add to the bromide; fill the vial with water, cork quickly and again shake well. Bathe the fogged plate in this mixture from 3 to 5 minutes and wash thoroughly. The mixture should be prepared only when wanted for use and thrown away afterwards.

Keeping Pyro-Solutions

MR. J. W. GIFFORD, of Chard, is an experimenter whose work is perhaps better known in microscopy than in photography, although in the early days of X-ray photography his name was much to the fore. He has recently stated, says *The Amateur Photographer*, that a pyro-solution which he made up in 1912 and used in 1913 is still in perfect working-order, and has not changed color. The solution contained $\frac{1}{2}$ oz. of sodium metabisulphite, 1 dram of sodium bromide, 1 dram of citric acid, 1 oz. of pyro, and 9 ozs. 1 dram of water. The only unusual feature of the formula is that both the bromide and the metabisulphite are salts of sodium; as he holds the view that where more than one base is present, as, for example, both sodium and potassium, interaction between them causes the deterioration of the developer with time. It would be interesting to know whether any of our readers have a

pyro-solution which was made up more than ten years ago; and, if so, its composition and present condition. The keeping-property of pyro in a carefully-made-up solution, in our experience, is very remarkable; and, inasmuch as most formulæ do not contain any bromide, but merely metabisulphite, with or without some free acid, there is only one base in such a solution also.

Judging Exposures in Enlarging

WHEN enlargements are being made by artificial light there ought to be very little difficulty in judging the correct exposure, says a British cotemporary, because so many of the conditions which have to be taken into consideration in ordinary negative-making are more or less standardised. The color of the negatives, for instance, should not vary very much, if the same kind of developer has been used for all of them—a reason for not dodging about from one developer to another. The light in the enlarger should be reasonably constant, so that if, in certain circumstances, one evening an exposure of 80 seconds proved to be correct, it should be equally correct in similar circumstances another evening. By keeping to one make of bromide paper another cause of variation is eliminated, for the speed of any of the standard makes is practically constant. When changing from one make to another, any test made by contact printing on the two kinds, using the same negative, of course, for the two, will give a reliable indication of the relative exposures required. The only variables, in fact, need be the density of the negative and the degree of enlargement. Although the rule does not hold good strictly, one can form an approximate idea of the relative exposure for different degrees of enlargement by taking into consideration the area covered. If, for example, we enlarge a $3\frac{1}{4} \times 4\frac{1}{4}$, which may be taken as 12 square inches, to $6\frac{1}{2} \times 8\frac{1}{2}$, which would be about 48 square inches, and then enlarge the same negative to 10×12 , which would be about 108 square inches (allowing in each case for a margin), the exposure for the 10×12 would be about two and a quarter times that for the $6\frac{1}{2} \times 8\frac{1}{2}$ plate. It might be a little more or less, but the variation would in no circumstances be very great.

Imperfect Fixation

MOST photographers attribute nearly all the ills that befall prints or negatives to insufficient washing, whereas most of them are due to insufficient fixing, which leaves, in the gelatine-film, invisible compounds which no amount of plain water will remove, but which manifest themselves in a very disagreeable manner, either through the action of light and air, or more quickly when any attempt is made to tone a bromide print or intensify a negative. If colorless silver-compounds are left in a film, their presence may usually be detected by immersion in a solution of sulphide of soda or sulphide of ammonium, when a brownish-yellow stain is produced, but this test should only be applied upon worthless pieces of plate or paper, as it produces the effect it is desired to avoid, the object being to ascertain the length of time necessary for complete fixation. It is a sensible precaution to give any negative which is likely to need intensifying a second bath of plain hypo-solution which will obtain immunity from stains. A jar of plain hypo-solution should always be kept in readiness for such purposes as this, and for compounding the ferricyanide reducer, or for use after an iodine bath for clearing heavy bromide prints.—*British Journal*.



OUR CONTRIBUTING CRITICS



LISTENING TO THE BAND

W. M. R.

YOUR CRITICISM IS INVITED

Whoever sends the best criticism (not over 200 words) before the last day of the current month, will receive from us a three-month subscription to PHOTO-ERA MAGAZINE.

The winning criticism, in our opinion, is the first one printed below. Criticism should be helpful and courteous.

THIS print, which presents many pictorial features excellently rendered from a technical standpoint, seeks recognition as an artistic effort. While judges of art may differ in their ideas of beauty, the laws of pictorial composition are well established and the effort must bear analysis.

As presented, it suffers from an excess of picture-material. Trimming the left one-third of the picture removes nothing of interest and simplifies the composition. But, even in this abridged form, the component parts are not in the orderly relation to each other necessary to give the desired impression. The foreground is in excess, the lake deserves the name by courtesy only, and the perspective is marred by the double scale of tone-gradation—tree-shadow, grass and water forming one group; trees in middle distance, mountains and sky, another.

The difficulty in making expressive landscape-views lies in failing to see beyond the material things and missing the spirit of the scene. The artist must visualise his mental concept and, by his knowledge of his apparatus, cause it to register the desired impression.

Let us hope that the author may find some more

favorable view-point in picturing this subject that we may know it to be worthy of its name—a place of avocation.

J. W. ADAIR.

THIS is an example of what is known as flat lighting, which is suitable to gray-day effects with atmospheric perspective without sunshine. Judging from the shadows on the grass and on the water and from the sunlight on the bark, the sun must have been shining. Consequently, we have a false rendering of the scene. This was probably due to overexposure. The latter seems to figure out correctly according to Burroughs, Wellcome and Co.'s Diary; but the filter may have been less than 3 times; the shutter may have been slow. Most probably, the Kodak Cut Film was too fast. Mr. Eastman has six different speeds to his cut films and as he does not use H & D or other standard speed-markings, one never knows: there is a variation of speed of 6 to 1 in his emulsions.

The tree in the centre is unfortunately placed: it seems to be plastered against the background. Had it been placed at one side, it would have served the useful purpose of a gauge by which to measure or suggest distance. Excellent examples of that effect can be seen by referring to pictures on pages 42 and 43 in the January issue of PHOTO-ERA. The same effect is produced on page 18. Cover over the shrubbery and the fence: the traveler seems to be facing a wall of snow as high as his shoulders. A still better example is shown on the top of page 24—a combination of



LAKE AVOCA

VICTOR SCHEEN

THE PICTURE CRITICISED THIS MONTH

softness and brilliancy, of aerial perspective and atmospheric effect, that is the best I have seen for many moons.

E. L. C. MORSE.

LAKE AVOCA, to me, has the appearance of a river flowing lazily in the middle distance instead of being a lake. In other words, the viewpoint is too far away from the water, and the expanse of foreground spoils the picture as a lake. The tree at the left end of the picture bothers me, and the one in the center cuts the picture in two. The telephone-pole at the right, although almost concealed by the tree and shrubbery, is still visible; and, although the guys on the pole do not show at the top, yet near the ground the wooden guards placed around them make two odd-looking streaks across the water that do not add to the picture. It takes some careful examination to discover what the two streaks really are.

To help improve this picture, I should trim one and three-fourths inches from the left side, seven-sixteenths of an inch from the top and three-eighths of an inch from the bottom. Then try to eliminate the guys, and the resulting print will be a much better picture, with more of the appearance of a lake.

A. L. OVERTON.

LOOKING at this picture with a scrutinising conception of its magnificent beauty, we see a hard one to criticise, and only judges of more pictorial experience than I, can treat it justly. However, we who love pictures have our own ideas and tastes, and can see a picture best when we make a critical study of its composition.

Now let us peer under the branches of the trees in the foreground at Lake Avoca. The beautiful landscape surrounding it, the trees on its farthest bank, the mountain range in the distance and the sky partly obscured with hazy clouds, all harmonise with pleasing tone. How such clear detail and snappy outlines were obtained with 1/25 second exposure and three-

time color filter, even with a fast lens, gives us another bit of surprise. Suffice it to say that this much is well done.

The trees to the left in the foreground and the one especially near the center should have been excluded. This could easily have been done by choosing a point of view beyond them and near the bank. This would have given a more definite outline of the water-edge and breadth of the lake needlessly lacking.

Shall we presume that the author was just experimenting with a three-time color-screen to find the shortest time-exposure that can be recorded through it, and this happened to be one of his promiscuous lucky "shots"; or was he so intoxicated with the splendor and beauty of nature, at this spot, that he just stopped still at the first inspiration without any thought or arrangement for a subject, opening up his camera, and "shot" for as much scenery as could possibly be recorded on the film? The oblong hole or pit in the foreground also is too disconcerting. Trim 1/2 inch from the bottom and 1 1/2 inches from the left and this will help some. A narrow strip of water scarcely more than one-quarter of an inch wide is all that we can see of the lake, which appears more like part of the background for the tree that is posing so conspicuously in front. Oh, Lake Avoca! how disappointing that we can not see more of thy sparkling ripples and enjoy the real beauty of thy magnificence and conceive the magnanimity of thy width and breadth.

JOHN T. CROMER.

THIS is one of the best prints we have had in this department for a long time. It has few faults, namely, a slight trimming of the right margin to remove that broad, black line and the "blur," lower part on same margin. I don't know what those pencil-like marks are—in right side at edge of water; they are annoying and easily removed. With these improvements, this is a fine picture.

LOUIS R. MURRAY.



OUR ILLUSTRATIONS

WILFRED A. FRENCH



FAMOUS men, prominent in the fine arts, have been immortalised in painting and in statuary. Thus we have portraits of men of achievement in the art-galleries of the great cities of Europe, and statues, too, in parks and public squares. And it is gratifying that photography, as a science, has been honored by the brush of the painter and the chisel of the sculptor; for are there not statues (in bronze) of Daguerre, Talbot, Niépce and Petzval to commemorate the valuable accomplishments of these men who have laid the foundation of photography as probably the greatest of all arts?

But now that these and other inventors in the field of photography have been given "niches in hall of fame"—not forgetting the greatest of all captains of photo-industry, inventor and philanthropist—George Eastman—it may be appropriate to put into imperishable form, also, figures of the men who have won distinction in photography as one of the fine arts.

Actuated by this thought, W. Clark Noble, one of America's most eminent sculptors—while in Boston, during 1923—asked John H. Garo to sit to him for a portrait-bust, later to be put into bronze. The beautifully modeled, life-size bust, the work of a great artist, adorns the reception-room of Mr. Garo's studio, at 739 Boylston Street, Boston, U.S.A. This sculptured portrait shows Mr. Garo truthfully—as a man and artist. Those who know him—and in this the Editor asks to be included—speak of Mr. Noble's work in terms of the highest praise. So long as PHOTO-ERA readers are familiar with Mr. Garo's eminent ability as a photographer and landscape-painter, a few lines about the sculptor may be in order.

Born and educated in this country, W. Clark Noble paved his own way to fame by his creative genius, complete anatomical knowledge and masterful, technical skill. As a biographical sketch of the man and a complete list of his numerous works cannot be given in this limited space, suffice it to say that Mr. Noble's success has been such that he won preference over all participants in twenty-nine of the last thirty-three outstanding competitions, a record unequalled in the modern art-world. Among his numerous and best-known sculptured masterpieces are William Ellery Channing, the Soldiers' and Sailors' Monument and Walters Memorial, at Newport, R.I.; the colossal Bishop Phillips Brooks Memorial, in the Church of the Incarnation, statue of General Porter and portrait-bust of General Potter, New York City; Bishop Brooks panel, Trinity Church, Newark, N.J.; statue of Governor Curtin, Bellefont, Pa.; Challenge Statue, Antietam; Soldiers' Memorial Tablet, "For Humanity", South Gardiner, Me.; statue of Monsignor Doane, Newark, N.J.; monument to Belle Archer, Eastman, Pa.; portrait-busts of Lincoln, Longfellow, Hawthorne, Emerson, and many other famous Americans; life-size statues of Robert Burns, Napoleon Bonaparte, Thomas Jefferson, Anthony Wayne, John McCullough, Harriet Beecher Stowe, and Lloyd George (English statesman and premier). Mr. Noble now maintains, in 15th street, the most beautiful studio in the National Capital.

Data of the Garo portrait-bust: photographed in Mr.

Garo's studio; 18-inch Wollensak Vitex; used at full opening; bright daylight; 2 seconds; Cramer High Speed plate; pyro.

The semi-annual competitive exhibition of the Swain Camera Club which was held in New Bedford, Mass. in the early part of November last, was so excellent, that the Editor, who had been selected to be the judge of awards, requested the committee to appoint a member to write a sketch of the club and to supply a number of the prize pictures with which to illustrate it. Mr. Herbert J. Harper was persuaded to furnish the text and the Editor selected the prints to serve as illustrations. The reason that pictures by Mr. Harper appear so often in the article, is because he won nearly all the prizes.

"Sea and Sky" represents a picture of dual pictorial interest. Of the two features, the sky would seem to carry off the honors. The picture has a solid foundation; there is no doubt about it. Although this marine is one of inspiring beauty, it seems as if the foreground could have been made in less low a key, and less attention given to the sunlit part of the water. In that way, the interest would have centered in the superb sky. Local control during the developing-process could have brought this about without manipulating the finished negative, by local reduction and intensification, or dodging in printing. But it is a magnificent spectacle as it is. The picture is also well proportioned, the most space being justly allotted to the sky. Mr. Jenkins received first prize in "Marines" for this achievement.

Data: Buzzards Bay; 3A Ansco ($3\frac{1}{4} \times 5\frac{1}{2}$); Ansco-Anastigmat; stop, F/6.3; no color-screen; 1/25 second; Eastman roll-film; Enlarged on Artura Carbon Black Rough Mat.

Being the best portraitist in the club, and earning his living as a professional portrait-photographer, Mr. Harper easily captured the first prize in the portrait-class. Page 125. I do not need to say why this is a good picture of a "Regular American Boy." That is self-evident. The head is well lighted; round and not flat; clear and not "fuzzy" or weak. The boy looks wholesome—as if destined to be somebody before long, and not likely to cast discredit on his parents and friends. The white shirt is judiciously subordinated, so as not to detract from the merry face; though the cravat—well, I wouldn't object if it had been of a less dark color!

Data: Made in the studio; 5 x 7 view-camera; Wollensak Velostigmat F/4.5 Series II; used at full opening, F/4.5; 3 seconds; light: 300 watt flood and 400 watt spotlight; Eastman Portrait Film Super Speed; Metol-Hydro; enlarged in Eastman Vitava Etching Brown K.

"The Day's Task", page 126, looks as if it were a copy of an oil-painting, it is so soft, atmospheric and yet not indistinct or fuzzy. It is photography almost idealised—so to speak. The team is so placed, and so headed, that it seems inclined to walk out of the picture—toward the right. Fortunately, the animals' heads are turned in the opposite direction, suggesting that after all, the apparent objective is about to be changed. This thought imparts added interest to the subject of our attention, and saves it from possible

monotony and convention which characterise the average photograph of a wagon or draw drawn by a pair of horses, oxen or mules. The setting is delightfully appropriate and picturesque, and judiciously separated from the central group. The perspective is admirable, and the tree, at the right, so charmingly fulfilling its mission as a foil and balance. Indeed, the judge wavered long between this rural scene and Mr. Harper's night-picture (page 128) as to which should be declared the best picture in the exhibition; but as this question was finally waived, no decision was made. Received first prize in Miscellaneous Animals.

Data: Made in July, 1923; $2\frac{1}{4} \times 3\frac{1}{4}$ Ansco camera; B. & L.—Zeiss Tessar F/4.5; at F/11; 1/50 second; Eastman roll-film; enlarged on P. M. C. No. 2 Bromide.

"Mount Adams", page 127, presents a composition that is familiar to the experienced worker. It is somewhat symmetrical in design—a tree on each side of the picture and a mountain in the center, beyond. It also suffers from an "embarrassment of riches", or an excess of picture-material. The foreground is very attractive, indeed. Separated from the upper part—where the sunlit field unites with the woods beyond—it would form a delightful picture, all by itself—a horizontal panel. Another but complete picture, yet one of different dimensions, will result by dispensing with the foreground where it meets the long, horizontal (bright) field. This, then, is what the worker should have done, in the first place, instead of offering a scene which includes two distinct pictures. The upper one is what captivated the judge, who awarded the maker an Honorable Mention. The merits of the improved "Mount Adams" are now apparent.

Data: White Mountains, N.H.; 8 x 10 Eastman view-camera; Gundlach Rectigraphic F/8; stop, F/22; 4 seconds; contact-print on Artura Iris Grade C.

The landscape by Mr. Harper, page 127, is likewise symmetrical in design; but the artist, with his keenly observant eye, took advantage of a graceful sweep of foliage and not only united the two separated groups of trees, but imparted interest to the otherwise blank sky. He has included a rich foreground, on which rests securely the distant landscape. Was awarded first prize in landscapes in the club's exhibition.

Data: Vista of New Bedford Water Works; late afternoon; 5 x 7 view-camera; Wollensak Series II Velostigmat F/4.5; at stop F/7.7; 5-time ray-filter; $\frac{1}{2}$ second; Eastman Commercial Ortho plate; enlarged on Wellington Cream Crayon Bromide.

In the architectural class, Mr. Harper captured the first prize, because this somewhat difficult subject—page 128—had been treated superbly. The entrance is well illuminated, but there are no overpowering highlights. There are interesting gradations to be seen, and the pilaster, at the left, in half-light, serves as a balance and gives variety to the scene. Though dark outside, the observer can distinguish something of the *façade*, the steps and a little of the foreground. Usually in such a picture, the worker leaves more room at the top than at the bottom; but here the artist has placed the dominating interest vertically in the middle of the picture-area, and—to use a slang-phrase—"gets away with it". This way of spacing does not seem objectionable. Horizontally, the two arches with the helpful pilaster, at the left, are not symmetrically placed. The workmanship is clean-cut—a feature of all Mr. Harper's work. He has not yet openly experimented with the soft-focus lens. As it has fallen to the lot of Mr. Harper, the secretary, to write a sketch of the Swain Camera Club, this

accomplished young photographer is hardly in a position to say a word for himself. Suffice it to say, therefore, that this highly skilled, versatile and industrious worker is a very active professional portrait-photographer. His work in portraiture and landscape is widely and favorably known and he is on the coveted road to success and prosperity. Let the specimens of his activity which appear with those of his fellow-members in this issue, speak in his behalf.

An Honorable Mention was awarded to Howard M. Wood for "The Old-Time Street". The young girl seems to be reading a letter from her sweetheart—or is it her list of errands? She looks better placed here than elsewhere in the picture. As a street-scene, this effort of the artist is pleasing; but in merit it does not equal the "Day's Task". It impresses me as being a little top-heavy, the dark masses occupying the upper part of the picture. The foreground is brightly illuminated, and its monotony is only slightly relieved by the figure of the little girl. Let Mr. Wood try this subject at an earlier or later hour of the day, with possible shadows enriching the foreground, and he may produce a more successful result. All the same the picture is typical of old Nantucket, a delightful and popular summer-resort, and rich in camera-material.

Data: same as after "The Day's Task", excepting enlarged on Artura Carbon Black.

George McCauley's landscape, page 129, delights the eye, hence it won an Honorable Mention in the club's exhibition. It is conventional as a pictorial theme, but is charming, nevertheless. The large tree at the right welcomes its neighbor, opposite, in order to make possible a pictorial composition. The eye gradually gravitates towards the sunlit field beyond, and, though no clouds are visible in the sky, they are not greatly missed; for the blank area is broken up by the foliage of both trees. The foreground—so important a feature in every landscape or outdoor view—is well managed—aided by gentle shadows from other trees in this pretty park.

Data: Roger Williams Park, Providence, R.I.; $3\frac{1}{4} \times 4\frac{1}{4}$ Kodak, with Wollensak Verito Diffusing focus; stop, F/6; 1/25 second; enlarged on Wellington Bromoil Paper.

The illustrations which accompany William S. Davis' admirable paper, pages 136 to 139, are adequately analysed by the artist himself. This circumstance excuses me from making any comment, except to state that the pictures have my hearty approval.

Data: "MELTING SNOW"—page 136; early spring; 9.10 A.M.; good sunshine from one side; stop, F/8; Cramer Visual Luminosity Filter; $\frac{1}{2}$ second; Cramer Inst. Iso plate, backed. "SNOW-LADEN"—page 137; late winter; cloudy; 1.40 P.M.; stop, F/16; Ingento "A" ray-filter; 3 seconds; Cramer Double-Coated Ortho. "THE PINE TREE"—page 138; August, 10.30 A.M.; clear; stop, F/11; 1/15 second; Cramer Inst. Iso plate, backed. "A SPACIOUS OUTLOOK"—page 139; clear day in late winter; 4.05 P.M.; stop, F/8; Ingento "A" ray-filter; and diffusing-screen of fine wire-netting over lens; 3 seconds; Roebuck Double-Coated Ortho Plate (similar in speed to Eastman Standard Orthonon).

With the exception of "The Bad Lands", page 141, the illustrations of Thomas K. Pippin's engrossing article are mere records, but indicate the pictorial possibilities of that region. The data are included in the writer-photographer's article. The initial illustration shows a camera-subject that does not seem to be very inviting; but it has been managed with much artistic skill. The numerous planes are well separated—resulting in a remarkably fine perspective. The

mound in the foreground, at the left, is well balanced by groups of others, and the *ensemble* of pyramid-shaped forms makes a landscape of unusual interest.

Honorable Mention

No. 1. Mr. Weller showed good artistic judgment in keeping everything but the head of the bed in strict harmony. The bowl of food, the wrap, the bandage, the pillows (couldn't help that!) the spread—all are in a high key. The lad (?) sits up comfortably, not awkwardly, and does his duty bravely as a willing and comely model. The book on the table, near the bed, serves admirably as a balance in this well-ordered composition. How easily it could have been spoiled or marred by a black cat asleep on the bed; a book or other dark object lying on the pillow beside the patient; a towel, or something else of any color, left hanging over the head of the bed, must be obvious even to a tyro.

Data: October, noon; bright light; Reflex camera ($3\frac{1}{4} \times 4\frac{1}{4}$); $5\frac{3}{4}$ -inch Aldis lens; stop, F/4.5; 4 seconds; Wellington Anti-Screen; pyro-soda; Bromide print.

No. 2. "The Judge at Home", is a happily-arranged interior. The judge in his chair turning over the pages of PHOTO-ERA MAGAZINE; the comfortable fire; the many *judiciously managed dark objects* about the fire-place; the *not overloaded* mantel-piece; the *quiet, unostentatious wall* at the left; the abundance of elbow-room around that rocking-chair with its quietly busy occupant, the air of serene repose that marks this scene of comfort and diversion—all tell of the successful accomplishment of so experienced a worker as Mrs. Hayden. And yet, I venture to ask whether the artist would bear a grudge against me, if I suggested that about one-eighth of an inch be trimmed from the bottom of the reproduction (a corresponding amount from the original print). Of course, this is "my finish"!

August, 1923; by window-light; 8 x 10 view-camera; 10 seconds; 8 x 10 Seed 26; Rodinal; Spencer Portland lens; stop, F/4.5; print, Willis & Clements K. K. Platinotype.

No. 3. This picture is suggestive of the state of mind of the lady seated at the open window. It is a striking design; bold in the contrast of light and shade. If the student hinted that the parts in deep shadow be lightened up—wishing that the artist had attended to this by using strong artificial light—he would be very disappointed at the result. It would appear forced, unnatural and displeasing. The faint reflections on the polished floor relieve the otherwise monotonous character of the foreground.

July, 5 p.m.; bright light; 3A Kodak ($3\frac{1}{4} \times 5\frac{1}{2}$); 6.3-inch Z. T. lens; used at full opening (F/6.3); 1/10 second; Eastman roll-film; pyro.

No. 4. Mr. Wallis has imparted an easy, natural and rather graceful pose to the artist at his work. The modeling of the studio-garment is an outstanding feature in this pleasing picture. The figure is properly placed at the extreme left, his picture and easel forming the necessary foil and balance. A longer exposure, if possible, would have relieved the present extreme blackness of the painter's head. The pipe in his mouth is a pleasing accessory, as it helps also to relieve the featureless appearance of the background.

March, noon; sunny; Reflex camera ($3\frac{1}{4} \times 4\frac{1}{4}$); 6-inch Aldis lens; stop, F/4.5; 2 seconds; Imperial plate; Rytol, tank-development; Vitegas Pearl-Mat; enlarged through Struss lens.

No. 5. An attractive and interesting caprice by Mrs. Jarvis, a professional portrait-photographer of

Brookline, Mass., who, by constant, intelligent study, effort and observation is taking her place in Greater Boston's photographic world. In "The Connoisseur," she displays her gift of originality in design—a somewhat daring theme, as it is a difficult pose for the model to hold more than one second in duration. The earnestness and the intense interest of the model hold the attention of the observer; but the intimate relation between her and the object of her scrutiny is unhappily interrupted by the dark-framed mirror and the connoisseur's reflection. And the reflection seems more clearly defined than the original. I, personally, would like the present picture better without the frame and reflection. Her portraits at the Guild show (Arts and Crafts Society), last January, were among the best pictures on exhibition and reflected great credit on her artistic ability.

Data: January; 10 a.m.; light from two windows; $6\frac{1}{2} \times 8\frac{1}{2}$ Marion (English) camera; 11-inch Ross portrait-lens; used at stop F/4; 3 seconds; Hammer plate; Actinol; print, Iris C. Artura.

No. 6. "A Busy Mother" is consistent, pleasing and without any apparent incongruities. The model is a blonde, light-complexioned and hence becomingly attired in white. This white costume is well-modeled—*i.e.*, it shows character, light and shade, without being overdone. The handiwork is appropriately light in tone. Were it black it would be a strong, harsh note, which no true artist would permit. Therefore, the whole scheme is in a high key and harmonious. I like also the shape and color of the chair in which the industrious young mother is sitting. It could easily have been one of those stiff, ungainly articles of furniture designed merely for looks, rather than comfort and beauty. The attitude of the model is one of a natural, graceful curve, a pleasing line, without the appearance of "just sitting for her picture." The background is of the right tonality, and there are no confusing, distracting pictures or ornaments. The dark area, at the right, is probably a door-opening and occupies the right place in the picture. I should object, if it were placed elsewhere—even in the opposite corner. You wouldn't like the figure placed farther to the right or to the left; you are satisfied just where it is. The artist showed also good judgment in lighting the figure—not too strong, nor too weak. It is a picture worthy to be preserved; for not even a professional—unless, indeed, the artist belongs to that class of workers—could be expected to surpass it in spontaneity, expression and workmanship.

Data: Made by artificial light (2 Mazda bulbs), total 1500 watts, home-made reflectors; 5 x 7 view-camera; $8\frac{3}{4}$ -inch B. & L.—Zeiss Tessar; stop, F/4.5; 1/5 second; Eastman Portrait Film; pyro; enlarged on Eastman Royal Bromide.

Example of Interpretation

STREET-SCENES, as Mr. Beardsley has said in his announcement, offer many grateful motives; but in a large city, where tall buildings shut off the light most of the time, are not made easily. The most favorable hour seems to be at noon, according to Mr. Wendell's effective Clock-Corner, shown on page 158. But a scene like this does not often lend itself to a demonstration of the worker's best abilities; for the light, coming from directly overhead (the zenith) produces as many highlights as there are bright hats worn by the pedestrians, and as there are automobiles included in the picture. And in order to try to overcome this difficulty it would not do for the worker

(Continued on page 170)



ON THE GROUNDGLASS

WILFRED A. FRENCH



The Hypo Club Once More

WELL, well! It's some time since the Hypo Club, 'way up here, in Northern New York, has given a sign of life. Not quite dead by a jug full! Our own Charlie Bangs—more power to him!—was doing well and laying up the dough; but owing to his snappy ways and corking ability—he's a wizard with the camera, too—he was gobbled up by a big paper concern in Western New York, so we've lost him. Gosh! what a knockout for the Hypo Club! Billy Burns, our peppy secretary, has jumped into the breach. He's a hustler, you bet. He'll put it over, you bet your boots! Charlie Bangs, who doesn't have to look at a ten-dollar bill twice before he lets go of it, spent the Christmas holidays in New York City, and invited me and Billy Burns to meet him in the big burg and see the sights, and at the same time do a little photo-shopping. As the fun was on him, all the way—the good, old scout!—it was a go and we went! What a bully time we had; Jehoshaphat! But it won't do to tell *all* we heard and saw! We did the movies, and "Scaramouche" was just great! We got the tip from PHOTO-ERA, Thanks.

Now the rest of my yarn is going to be photographic, and you won't mind, Mr. Editor, if I mention some of the boys you called on when in New York yourself at Christmas-time. You see Bangs has been in New York before, and knows it to a T. He always loads up with photo-stuff, so they always give him the glad hand when he shows up. Well; he, Burns and I left that cumfy hotel, on 32nd Street, early the last day, and in a taxi shot up town—Bangs says the New Yorkers call 32nd Street down town, now—and decided to give dealers the once over. Gee! but they were glad to see us—that is, Bangs. We loaded up, more or less, and by the time we got through with the last shop, our bags were bulging. I didn't have any! But I carried Bangs' part of the time, and towards the last it weighed a ton!

Bangs had arranged to begin at the top and work down, so we made our first break at the Raylo plant, on West 55th Street, as Bangs owns one of their nifty outfits. He didn't like the idea of sending his plates to New York every time he wanted prints from them, so they showed him a new arrangement whereby he can now make his own. He fell for the new idea. He's a wise bird, that guy!

Madison Avenue, at 45th Street, as Bangs informed us, is the New York headquarters of the Eastman Kodak Company. Stop there? I should say we did! There was the whole, ripping line of Kodak products—all home-made; at that! Every swell thing George ever invented or developed. There was so much of it—every darned thing used by the professional or the amateur—that we just looked and gasped. They showed us anything we asked for, and didn't ask for, all the latest dodges too numerous to mention. I loaded up (my side-pocket) with flash-sheets and developing-powders. What the others bought, I don't remember.

We crossed 42nd Street—no stopping on that great thoroughfare—and pulled up on 41st Street, in front of Burroughs-Wellcome's new home. Gee! what a peach

of a building, what Bangs called a "classic beauty". The offices on the street-floor looked slick and pretty, still they gave us a hearty WELCOME (why shouldn't they?) and showed us their dinky-looking stuff—tabloids for everything under the sun! We each got a box of Rytol tablets, just the thing for developing snow-scenes, and we've got them up our way that'll make your eyes stick out!

So we scooted on to 34th Street, while we slapped Bangs on the back. He knew just where to go. He had it all doped out beforehand. He told us that some fifteen years ago, when attending a photographic convention, at Rochester, he had met Mr. Schmid of the Goerz lens company and had promised to look him up when visiting New York. We all enjoyed meeting the little man, genial and well-informed. He talked lenses to us—Dagor, Syntor, Celor and other "ors". Time was slipping, and we just hated to quit as fine a man as we could meet anywhere!

West 32nd Street next! Here at Willoughby's whale of a place, the biggest yet, we ran into Bellamy. The son of a gun! He hadn't been invited to join us, as Bangs thought that two guys was all he could swing; so he came along on his own hook. Took the train the next day after we left our one-horse town. He had it all doped out with Manager Riggles to surprise us. And we four had a glorious time with Mr. Riggles showing us about. Great Scott, what a layout! He told us all about the Willoughby Prize Competition, and introduced the gang to several members of the highbrow camera club of New York who happened in.

We were now getting hungry, and at Burns' invitation we lunched at the Hoffbrow (Hofbräu). "It isn't as good as it used to be, before the war," said Burns, who seemed to know; but then, I didn't kick.

Having satisfied the inner man, we kept on to Bennett's on W. 32nd Street. He has loads of stuff, on several floors, from telescopes for seeing funny looking guys skurrying around on old Mars—we didn't see them, because it was daylight—down to tiny, Icarrette cameras, pocket-size movie cameras and Tessar lenses (specially imported for members of the Hypo club, be gosh!). When a good-looking skirt walked in and asked to lamp a Kimono (Kinamo motion picture camera), we thought it was time to quit!

The Hammer Dry Plate folks, on W. 22nd Street, were tickled foolish to see us, for Bangs swears by their Double Coated Orthonon and gets dandy results. In fact, he left an order with the gent who runs the office—a regular prince, though I forget his name. Good reason, we just hated to break away.

To humor Burns, we stopped at the local branch of Bausch & Lomb (B. & L. Optical Co.), on Fifth Avenue, as he wanted to lamp (get it?) a Balopticon for the club. The manager himself showed it up, using some nifty picture postcards of New York I had picked up during the day. Result? In less than five minutes the Hypo Club owned one of the machines and Bangs another. Some salesman, I'll say! As we dodged on towards Pine Street, we were crowing about the fun we were going to have this winter, projecting members' prints, picture-postcards, counterfeit bills and whatnots.

While racing for the next dealer's layout, Bangs

suddenly remembered a camera-fan at one of the places who was hipped on the new color-plates carried by the Agfa people. So I hopped out at the next drug store and hunted up the address. Being then near 8th Street, we switched back into 13th Street, somewhere, and were taken up to the top floor to the Agfa place, where we saw a lot of swell samples of their new plate for direct color-photography. You just expose, like any ordinary plate, develop so many minutes in the dark, fix, rinse and there you are! A Boston man, Col. —, member of a camera club, was orating at top speed about his swell luck, showing a box-full of plates he'd made. They were just great, believe me! The Colonel, he took all the stereo-plates they had on hand and the whole bunch scooted for the elevator.

"Merck's Index!" yelled Bangs, scaring the life out of the taxi-man. Our host had seen a copy at the PHOTO-ERA office, just before the War. A rare book (catalog or index of Merck's famous chemicals). Had offered \$5.00 for it, but Mr. French said: "Nay, nay, Pauline. Nothing doing. Ten dollars wouldn't buy this book!" So we got out at Park Place and gave the high sign to the boss, a corking fine chap. After lamping a lot of sample bottles, tubes, cans and boxes of their great line of chemicals, including pyro, we quietly edged toward the exit, and in passing admired a grand photograph of their enormous plant, located in Germany, somewhere. Sorry; but he hadn't a copy of "Merck's Index" to spare. Bangs was sore. "Watchful Waiting" is his motto. And he's got the price, I'll say!

In Fulton Street, we found "Papa" Andrews who's been running the New York Camera Exchange the past hundred years. He was holding down the same old desk, quietly lamping customers and things. Nothing gets by him, the wise, old owl. His son, a hustler, too, wished a *brand-new* No. 1 Special Kodak on me, at less than half the catalog-price. It's bargain, I'll tell the world!

Two of the B's "beeing" Cyko fans, we dropped in at the Ansco Branch, on Pine Street, to stock up on several brands. Were received with a popular song ("Smiles"), shown suitable hospitality, given our respective packages and sadly permitted to beat it for our—excuse me—Bangs' taxi, which, I noticed, showed \$22.00 and something. Wow!

I guess this is enough, for now. If this is any good for good, old PHOTO-ERA, why, send me a dozen copies of the issue that's got it, and we'll call it square. And with a look-in at a haberdasher's we called it a day and made a bee-line back to the hotel. So long! Wishing you a Happy New York (New Year) I remain,

Yours truly,

JOHN FLOYD.

Jan. 18, 1924.



Example of Interpretation

(Continued from page 168)

to lower his camera. He simply would get no picture. Mr. Wendell may have photographed this special locality when the sun was coming from the west, high or low—I am not familiar with the map of Denver—but he wanted to record the spot at noon-time, thus obtaining a totally different effect. It is a display of contrasts and shows the artist's constructive ability and artistic treatment of an exacting theme. He would not be satisfied to make the exposure when pedestrians

were coming from the opposite direction and thus seen walking towards the left—*out of the picture!* He very wisely chose the moment when they were walking *into* the picture, so as to concentrate the interest, bind the elements together and form a picture which spelled unity and harmony. The several high-lights seen against the sombre background (buildings in shadow) are a welcome feature in this pictured clock-corner; and the clock itself with the two white dials, slightly subdued in tone, forms the keynote of the entire motive. The lighted hats of the girls, at the left, would be disconcerting, were it not for the circumstance that the street, along which they are wending their way, is brilliantly illuminated by the noon-day sun. To balance this group of pedestrians, a number of people dressed in dark, are seen at the right, beneath the corner-clock. The student cannot but appreciate and admire the skilful way in which the artist has planned and managed the very difficult situation. He will also understand the manner in which the picture has been designed as to spacing. The line of pedestrians has been placed one-third of the way down the vertical space. To trim this picture, subtracting from either the top or the bottom, would be fatal. Any one can see that. Our combined compliments to Elliott Hughes Wendell!

Data: scene in Denver, Colorado; March 28, 1921; 12.30 P.M.; bright sun; Ica Atom camera; $4\frac{1}{2} \times 6$ cm.; $2\frac{1}{2}$ inch Carl Zeiss Tessar F/4.5; used at full opening; 1/50 second; Hammer Non-Hal.; Rytol, in tray; 8×10 enl. P.M.C. No. 8 with soft-focus lens; Elon-Quinol.

Our Contributing Critics

OUR assisting commentators will welcome the subject of their monthly discrimination—"Listening to the Band"—page 164. It is unusual in motive and treatment. My own remarks, here, call for no expression. Nevertheless, I shall be interested to read what others have to say. Data: July, 4 P.M., bright sunlight; $3\frac{1}{4} \times 4\frac{1}{4}$ Reflex camera ($3\frac{1}{4} \times 4\frac{1}{4}$); $5\frac{3}{4}$ -inch Aldis lens; stop, F/4.5; 1/30 second; Premo Film Pack; pyrosoda; print, Eastman Bromide.

Careless Data

PARTICIPANTS in our monthly competitions are respectfully asked to remember that complete data should accompany their print or prints. Not only that, they should be written legibly and be correct. Competitors should be willing to give their fellow-workers the benefit of their mode of operation, the kind of equipment and materials used, etc., as stipulated in paragraph 4 of the Rules for the Advanced Workers, and in paragraph 6 for the Beginners. It is hardly sufficient to say, "Goerz", for lens used. To add "Goerz Dagor", or to say even, "Dagor", or "Tessar" instead of merely "Zeiss", would be more explicit and helpful; for the makers of these lenses have produced other types of camera lenses.

The same is true of the printing-medium—"Eastman", "Ilford", "Gevaert" or "Wellington", because the maker's name, obviously, is not sufficient. In many cases, the items of focal length, size of diaphragm (stop), kind of plate or film, color-screen (light-filter), exposure or developer are entirely ignored. It would be well if the entrant were obliging or thoughtful enough to provide all the information requested, according to the rules—at least, as far as he is able to comply. We thank you.



EVENTS OF THE MONTH

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication



Photographers' Association of America

At the January meeting of the Executive Board of the Photographers' Association of America, held in Detroit, Michigan, it was decided to hold the 1924 National Convention at Milwaukee, Wisconsin, the week of August 4, 1924. This decision was made after a thorough review of the situation, the advantages and disadvantages of certain cities soliciting the convention and the probable attendance at each. Some twenty-five members of the board were present from all parts of the country. Most of them were present at a combined dinner and monthly meeting of the Detroit Commercial Photographers' Association at the Tuller Hotel on Monday evening, January 7. During the course of the evening's entertainment, President Stearns stepped out to the broadcasting station of the *Detroit News*, Station WWJ, and sent a message to the radio world. The secretary's report showed a total membership for 1923 of 1,416, and the Treasurer reported all bills paid and a comfortable balance of cash on hand.

Prize-Winners in the Willoughby Contest

THE prize-winners for December in the Willoughby Historical New York Amateur Photographic Contest are as follows: First prize, Agnes V. O'Brien of New York City for the picture "In the Fog, Manhattan Bridge"; second prize, L. J. Creegan, Brooklyn, N.Y., for the picture "Hall of Records"; third prize, John W. Sheeres of Long Branch, N.J., for the picture "Looking East"; fourth prize, T. T. Sun of New York City, for the picture of "The Cathedral of St. John the Divine"; fifth prize, V. L. Van Horne of Brooklyn, N.Y., for the picture of the "Soldiers' and Sailors' Monument"; and sixth prize, Isaac J. Sanger of New York City, for the picture "Riverside Drive Park". These pictures are reproduced in this issue on page 150. The total amount of prize-money involved makes it well worth while to capture one of these awards. Many of our readers are represented in this contest and several of them won first honors.

An Attractive Announcement

WE recently received in our mail a handsome snow-scene, depicting a bit of roadway and a snow-covered stone wall with a background of trees. After admiring it for a few moments we turned it over to discover who was the maker of so charming a bit of landscape, and found on the back the printed announcement of an outing planned by the Roslindale Camera Clan of Roslindale, Mass.

It began, "Snow is Expected!! or mebbe rain, on the outing of the Roslindale Camera Clan on January 26." Then it went on to give directions when and where to meet and urged all to dress warmly and not to forget to bring a pipe and exposure-meter. Further down, the announcement was made of a dinner to be served by Marie-Anne at six o'clock, and all were asked to "Reply on the enclosed card before

the 22nd so she will know how many chairs to borrow." The notice is signed by Franklin I. Jordan, so we suspect that the Jordan & More Press is responsible for the printing.

This type of announcement is one that might easily be made use of by other club-secretaries to call attention to club-meetings. An appropriate picture that will fit in with the character of the meeting to be held is an original and attractive reminder.

Pictorial Photographers of America

THE Pictorial Photographers of America started their activities for 1924 at their regular monthly meeting, Monday evening, January 7th, when Dr. T. W. Kilmer gave a demonstration on how he makes his paper negatives and gum prints. The Doctor's talk was very interesting and instructive, as well as humorous.

Among the one-man exhibits being shown by members this year are Joseph Pettoceilli at the New York Camera Club during January, and at the Chicago Camera Club during February, William H. Zerbe at the Orange Camera Club, Orange, N.J., and Miss Sophie Lauffer at Syracuse, N.Y.

The P. P. A. is proud of the fact that several of its members won the principal awards at the Frederick & Nelson Competition; namely, Miss Watkins, Mr. Eugene Henry, Mrs. Antoinette Hervey and Miss Mary B. Hervey.

The Automatic Ansco Camera

THE new Automatic Ansco camera is the invention of Carl Bornmann, superintendent of the Ansco Camera works, Binghamton, N.Y., who has been working on the details of the new camera for several years. The camera is built in the 1A size (2½ x 4¼), on the same general lines as the 1A Speedex. The workmanship is of the best, and the automatic mechanism is entirely concealed in the body of the camera, and is so compact that it adds but slightly to the width.

Attempts have been made, in the past, to construct an automatic camera, but without success. The new Automatic Ansco is designed by Mr. Bornmann to accomplish three things: first, to wind the film automatically; second, to wind it after each exposure is made; third, to combine exposing and winding so that the operator would be required only to press the release, whereupon the rest of the operation would take care of itself automatically. These three things have been accomplished with the least possible parts necessary to obtain quick and reliable action.

With the Automatic Ansco one can obtain pictures as fast as one can select the subjects and press the release, and there are no double exposures to worry about. The camera is equipped with the Ansco thumb-lever focusing-device provided on the No. 1A Folding Ansco and Ansco Speedex. It has the well-known Ansco Automatic Finder which prevents reading the image the wrong way, whether the camera is

used in the vertical or horizontal position. The lens is the Ansco F/6.3 Anastigmat, with the Ilex Universal Shutter, especially made for this camera, self-setting, with speeds of 1, 1/2, 1/5, 1/10, 1/25, 1/50 and 1/100 second, with time action in addition.

The self-winding mechanism is controlled by a trip-lever arm extending from the inside of the camera below the bellows to the lens-front. Pressure downward on this bar sets the mechanism, and, when the pressure is released, the mechanism begins winding the next section of the film into position. But the bar is connected with the shutter, so that operating the shutter to make the picture also operates the bar and the winding-mechanism. The winding-mechanism does not start until the pressure required to trip the shutter is removed. In making snapshots, this keeps the film from winding until the exposure has been made. With slower exposures—1/10 to 1 second—it is only necessary to maintain the pressure on the release until the second click of the shutter tells that it is closed. On the time-exposures the winding-mechanism does not start until after the second pressure on the release required to close the shutter. The film cannot wind automatically while a time-exposure is in progress.

The motor that drives the winding-mechanism is wound up by a key when the camera is filled, or at any time thereafter. Only one winding is required for a roll of film. In use, the camera is filled in the usual manner, and the hand-winding key is turned until the figure 1 appears in the red peephole on the back of the camera. When the motor is wound up the camera is ready for automatic winding. A special film is provided to give six full exposures on a roll, although the regular film for a 1A camera will give five exposures with the automatic mechanism.

Hammersmith Hampshire House Exhibition

THE Hammersmith Hampshire House Photographic Society will hold its annual exhibition of pictorial photography at Hampshire House, Hog Lane, Hammersmith, London, W.6, England, from April 25 to May 4, 1924. The last day for receiving prints will be April 11, 1924. Every effort is being made to make the show thoroughly international in character, and it is hoped that American photographers will contribute representative work to this exhibition. The judges will be Marcus Adams, F.R.P.S., Bertram Cox, F.R.P.S., and T. H. B. Scott, A.R.I.B.A., F.R.P.S. For further information apply to D. H. Wilkinson, Exhibition Secretary, 2 Drayton Road, West Ealing, London, W.13, England.

A Fine Show of Photographs

THE annual exhibition of the Photographers' Guild of the Arts and Crafts Society, at No. 9 Park Street—January 10 to 24—impressed me as the finest the Society had ever held. I was unable to see it in time to prepare an extended notice for the February issue of PHOTO-ERA. Among the numerous admirable things were a superb landscape ("Mt. Washington from Intervale"), by Dorothy Jarvis, although she is a busy, professional portraitist; a tugboat with a large sea-gull soaring overhead as a foil, by W. H. C. Pillsbury; a "Rural Byway", by Raymond E. Hanson; a wood-interior of beautiful design, by B. H. Wentworth; an effective *contre-jour* effect (grilled gate and shadow), by Ralph Osborne; a marine (a group of three row-boats)—a superb composition—by Herbert B. Turner; a fine perspective of a flock of flying sea-

gulls, by E. D. Hiler; a delightful child-portrait, "Andrew", by Dorothy Jarvis; a village-street, by J. M. Andrew; an *al fresco* nude, by Herbert B. Turner; and a charming landscape (No. 19) by Ralph Osborne. Many of the prints appeared without titles. The collection was exhibited later at the Arts and Crafts Society in New York City.

Garos Portrait of the President

AS was stated in our February issue, the exhibition of pictorial photography at The Camera Club, New York, for the month of February, was to be devoted to the work of John H. Garo, of Boston. The prints shown by this master-photographer were in portraiture, supplemented by landscapes and genres. The place of honor was occupied by Garo's portrait of President Coolidge—published in our February issue—which was graciously lent for this exhibition by Mrs. Coolidge, who had sent it from the White House directly to The Camera Club.

Photographic Exhibition at Fort Wayne

THE Fort Wayne (Indiana) Art School and Museum will hold its first annual photographic exhibition from May 1 to 20, 1924, at its building, 1026 West Berry Street, and all pictorialists are invited to contribute to this exhibition. Like most other exhibitions, the aim is to display only that class of work in pictorial photography in which there is evidence of personal feeling and artistic sentiment. The jury and hanging-committee will consist of Karl S. Bolander, Homer G. Davisson, Frank Hohenberger, Oscar Yampolsky and W. K. Van De Griff. Entry-blanks and further particulars may be obtained from Karl S. Bolander, director, Fort Wayne Art School and Museum, 1026 West Berry Street, Fort Wayne, Indiana. The last day for receiving prints will be April 15, 1924. We trust that this exhibition will have the support it deserves, and that it will not only become an annual event, but that it will soon become one of the annual salons in this country.

Ansco Photoproducts, Inc.

THROUGH a re-organisation, effected in December, 1923, the manufacturers of Cyko Paper, Noko Paper, Ansco Cameras and Ansco Film have now become Ansco Photoproducts, Inc. The change involved a complete re-organisation and re-financing with a view to the expansion of the business along lines already laid out. The factories of Ansco Photoproducts, Inc., are situated at Binghamton, N. Y., Johnson City, N. Y., and Afton, N. Y., and comprise forty-eight buildings. The plants are free of debt, and the new corporation begins business with a large cash-balance. The resources permit a vigorous expansion in production and sales, and it is stated that Ansco is thus enabled to carry out plans which have been in view for some time.

The officers of Ansco Photoproducts, Inc., are: Richard H. Swartwout, Chairman of the Board of Directors and Executive Committee; Horace W. Davis, President; George W. Topliff, Vice-President and Treasurer; Clarence B. Stanbury, Vice-President, London, England; John S. Norton, Secretary; C. E. King, Assistant Treasurer; William R. Gough, Assistant Secretary. The directors are Richard H. Swartwout, Calvert Brewer, William C. Breed, Walter H. Bennett, A. W. Ericksson, Horace W. Davis, John W. Herbert, Harry R. Swartz, Paul Appenzellar, W. Arthur Howell.

Stieglitz Awarded Progress Medal

THE Royal Photographic Society of Great Britain has again awarded a Progress Medal to an American for service in advancing photography. The first one was awarded to Mr. Ives of Philadelphia for his inventions.

ROYAL PHOTOGRAPHIC SOCIETY
OF GREAT BRITAIN
London, Jan. 8, 1924.

ALFRED STIEGLITZ,
60 East 65th St.
New York City.

Dear Sir:

I have pleasure to inform you that at the meeting of my Council held last evening it was resolved that the Progress Medal of this Society be conferred upon you in recognition of your services in founding and fostering Pictorial Photography in America, and particularly of your initiation and publication of "Camera Work", the most artistic record of Photography ever attempted. . . .

I am yours faithfully,
(Signed) H. H. BLACKLOCK,
Secretary

Ninth International Salon at Brussels

ON the occasion of the Jubilee of the Association Belge de Photographie of Brussels it is to hold an International Salon of Photography from April 12 to 27, 1924, at the Cercle Artistique et Littéraire, 5 rue de la Loi, Brussels, Belgium. The object of the Salon is strictly artistic, and only pictorial photography will be accepted for exhibition. Pictures intended for exhibition should reach the manager not later than March 25. Particulars and entry-blanks may be obtained from the secretary, Mr. P. Limbosch, 5 Avenue Louise, Brussels, Belgium.

Secretary of the P. A. of N. E. Resigns

WE recently received word that Eric Stahlberg, of Northampton, Mass., for a number of years the efficient secretary of the Photographers' Association of New England, has resigned from that office on account of the pressure of business in his studio. This has demanded his attention to the exclusion of the work of the Association. We feel that the Association has lost an officer whom it will be difficult to replace. At this writing we know of no successor.

Newark Camera Club Activities

THE Newark Camera Club appears to be very much alive, to judge from its announcements for forthcoming months as mentioned in *The Ground-Glass*, the official bulletin of the club. During February there was a one-man exhibit of pictures by Mr. W. E. MacNaughtan at the club-rooms. In March the exhibit will be by Mr. Charles H. Partington. A print-exhibit is to be held by members of the club in the galleries of the Newark Museum Association from March 8 to 31, inclusive.

A Gevaert Office for Chicago

THE growing popularity of the Gevaert products has necessitated the creation of a distributing center for the central states, and salesrooms for Chicago and vicinity. For these reasons the George W. Mackness Company, 180 North Wabash Avenue, Chicago,

Illinois, have been appointed the Gevaert's representatives for the central states. They will have sales-offices and stockrooms in Chicago, and last January the Chicago branch had started with seven road-salesmen.

The company is already doing a large business in the Middle West and expects soon to triple its business in that section of the country.

New Photo-Supply House in Chicago

WE have just received an announcement of the opening of the George W. Mackness Company of Chicago, a new photo-supply house which has been organized by some of the directors and executives who were for many years associated with Burke & James, Inc., of the same city, which firm is now being liquidated. The men in the new company are all well known in the photographic trade. They are experienced in the business, and they announce that they have started out with a new ideal of service in the photo-supply business.

The company is situated at 180 North Wabash Avenue, Chicago, and is now the owner and manufacturer of the well-known Caywood flash-lamp. The George W. Mackness Company is also the exclusive Middle Western sales-and-distribution organization for Gevaert sensitized products—gas-light papers, bromide papers and plates, Royal photo-albums, Harrold exposure-meters, distributors for Victor flash-powder, and the company carries stocks of other staple lines of photo-supplies and sundries. In view of our long and pleasant business relations with these men, we extend our good wishes to them and their new organization.

Making Many Pictures in China

IMPORTS of photographic materials into China have been steadily increasing of late years, with Germany the most active competitor of the United States, according to reports to the Department of Commerce. Germany's share of the total imports of these goods has increased from 2.2 per cent. in 1920 to 9.8 per cent. in 1921 and to 25.4 per cent. in 1922, but American imports have decreased. Shanghai, which took almost 64 per cent. of the total importations of photographic materials in 1922, imported photographic material from Germany during the first six months of 1923 to an amount which represents 40.4 per cent. of the total importations of these goods and the share of the United States decreased from 46 per cent. in 1921 to 27 per cent. during this period. It appears that American equipment, such as cameras and films, is sold mostly when specifically demanded. The greater profits obtained by the dealers in the sale of German materials induce them to push the sale of these goods to the exclusion of that of American manufacture.

To Form New Chapter of T. P. and M. S.

THE Technical Photographic and Microscopical Society contemplates the forming of a New York City Chapter. It is proposed that meetings be held every month and lectures and discussions on technical photography be given at these meetings. Photographers living in or near New York City who are engaged in technical or microscopical work and who are not already members of the society are requested to communicate with Mr. C. W. Gibbs, Mott Ave. and 158th St., New York City. The meetings of this chapter will be held at the rooms of the New York Camera Club.



BOOK-REVIEWS

Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices. Send for our list of approved books.

PHOTOGRAMS OF THE YEAR, 1923. The Annual Review of the World's Pictorial Work. Edited by F. J. Mortimer, F. R. P. S.; 24 pages of text; 90 halftone reproductions. Price, paper-covers, \$2.50; cloth, \$3.50. Boston: American Photographic Publishing Company, American Agents.

THERE is probably no photographic annual which is of greater importance and value to the pictorial photographer than *Photograms of the Year*. In it he will find a cross-section view of pictorial photography in all parts of the world. By studying the illustrations carefully, he will learn of the things which count with the juries of salons in all parts of the world. Moreover, by reading "The Year's Work" by F. J. Mortimer, F. R. P. S., and the review of the pictures by F. C. Tilney, he will find that photography has its styles or fashions or "crazes" even as other human activities. We note that the soft-focus lens is being used with greater discrimination and that straight photography is more in evidence. However, in certain quarters there is almost a "craze" over oil, bromoil, gum and other printing-processes. These will have their day until something else comes along to divert the attention of pictorialists. Soft-focus lenses, bromoils, gums, carbons and many special branches of photographic work will not be supplanted or forgotten; but they will be used more carefully and to better advantage after the present wave of their popularity has passed. In addition to contributions from F. J. Mortimer, F. R. P. S., and F. C. Tilney, there are interesting pages on pictorial photography by Floyd Vail, F. R. P. S., New York; Arthur F. Kales, Los Angeles; Mrs. Alfred G. Milson, Sydney, Australia; Rev. H. O. Fenton, Dunedin, New Zealand; Wilfred Sketch, Cape Town, South Africa; Sotaro Saba, Tokio, Japan; Dr. Henry B. Goodwin, Stockholm, Sweden; Nikolai Yarovoff, Moscow, Russia; Stefano Bricarelli, Turin, Italy; J. Ortiz Echague, Madrid, Spain and G. Pascaud, Paris, France.

The pictorial contributions are always representative of many countries and we are assured that twice their number merited publication, but lack of space prevented. Obviously, every picture reproduced is worthy of its place in *Photograms*, but we like the following because of their appeal to us: "Madame Rudolph Valentino", Hugh Cecil; "The Railway Station", John H. Anderson; "Spring Magic", James N. Doolittle; "No-Tan Japanesque", G. S. Akasu (first reproduced in PHOTO-ERA MAGAZINE); "El Capitan, Yosemite Valley", H. A. Latimer; "The Hand of Men", H. C. Torrance; "Curiosity", A. Testa; "A Knotty Point", A. S. Weinberg; "An Interior", Anton Schellers; "Lake Shore, Mid-Winter", Alfred Bridgen; "The House Over the Hill", Ernest Hoch; "Cloud-Shadows", Bertram Cox; "Low Tide, Blakeney Creek", Arthur Banfield; "A Castle of Romance", Alex Keighley; "Walter Sickert", E. Drummond Young; "Nocturne: A Winter Night", Rupert Lovejoy; "Alone", J. B. Eaton; "Eve Grey", Monte Luke; "Blue Monday

at Cagnes", George H. High; "The Velvet Hat", Marcus Adams; "Jeanne Tramcourt: Grotesque", Henry B. Goodwin; "Interior", Achille Bologna; "Light and Shade", E. Wragg; "Eve Every Time", J. Vanderpant; "The Union Station", Clark Blickensderfer; "Dr. Otto Schlapp, Edinburgh University", A. Swan Watson; "Stormy Weather", Leonard Misonne; "Mary Pickford as Rosita", A. F. Kales; "The Children's Hour", Janet Allen and Agnes Martin; "Reflections", Edmond J. Schaefer; "A Church Entrance", P. Klepikoff; "Sun, Wind and Tide", F. J. Mortimer; "Sails on Mahmudia", J. H. Coatsworth; "Snow Roofs", J. Dudley Johnston; "The Fringe of the Desert", A. Sadik; "Life", Bertram Park; "King's Bench Walk, Temple", Charles Job; "A Fisherman's Villa, Lake Maggiore", Stefano Bricarelli; "Spring-time", E. Borrenbergen; "A London Pattern: Bush House from Kingsway", Ward Muir; "Wheat Transports", C. E. Wakeford; "Under the Olives", J. Tournay and "The Woodside Ford", S. Bridgen.

As usual, the long and well arranged list of camera clubs and photographic societies in Great Britain makes us long for the day when the United States and Canada can boast of an equally splendid showing. The demand for *Photograms* is always far exceeded by the supply. We now have copies, in paper-covers and in cloth, ready for immediate delivery. We shall fill orders as received. Early action is urged to avoid disappointment. Send your orders to PHOTO-ERA MAGAZINE, Wolfeboro, New Hampshire.

THE BROWNIES IN SWITZERLAND, a Children's Winter-Sport Holiday, by Carine Cadby. With twenty-four photographic illustrations by Will Cadby. Price, cloth, 5 shillings. London: Mills & Boon, Ltd.

OUR good friends the Cadbys are ever adding to their literary and pictorial laurels. We were very much interested in their latest book, "The Brownies in Switzerland", because in this little volume we found a number of pictures which had graced the pages of PHOTO-ERA MAGAZINE at various times and we were glad to see them collected in permanent form. The charming story is intended for children; but we confess to reading every word of it with pleasure and profit. The combination of the interesting tale and the excellent illustrations should appeal to all those who have children or who wish to make some child happy. We believe that the Cadbys have again demonstrated their recognised ability to write and to illustrate a delightful book for the children. It deserves all the praise that we can bestow upon it.



Outlook for the Year 1924

In a bulletin from the Department of Commerce, issued by Herbert Hoover, Secretary of Commerce, we note that the Western Hemisphere, Asia, Australia and Africa, have made distinct economic progress during the past year, and should have a successful and prosperous business during the coming months. To quote a paragraph from the report, Mr. Hoover says: "Our own country has exhibited extraordinary strength and progress. The basis of healthy business-activity lies in balanced budgets, stable currency, high production accompanied by proportionate consumption and savings with an absence of speculation, extravagance and inflation. These things we have in the United States. We have even more in the hope of decreasing taxes. The odds are favorable to 1924."



THE MILITARY PHOTOGRAPHER

CAPTAIN A. H. BEARDSLEY, SIGNAL—ORC.



Winter Meeting of the 97th Division Officers

THOSE who may doubt the actual existence of the third component of the U. S. Army should have been at Laconia, New Hampshire, on February 8, 9 and 10. That the Officers Reserve Corps of the U. S. Army is a living, working, practical organization, eighty thousand strong, could no longer be doubted by the most incredulous person. In fact, it may be said that the Officers Reserve Corps and the Enlisted Reserve Corps of the U. S. Army, as now organized under the National Defense Act, is becoming daily an increasingly powerful argument for peace with adequate preparation for defense. Let us remember what President Coolidge said in his message to Congress, "A people who neglect their national defense are putting in jeopardy their national honor." In fact, a people's very existence might be endangered. Hence, to support the National Defense Act is like carrying an adequate amount of insurance at a reasonable premium. There is nothing militaristic or warlike about it whatever. It requires less money than any military policy that the United States has ever had before. But it embodies one vitally important lesson learned—at a staggering cost of men and money during the Civil War, Spanish-American War and World War—namely, the absolute fallacy that a million men can spring to arms over night and be efficient, well-equipped and thoroughly trained defenders of our country. The Organized Reserve meets this need of a trained force at a minimum cost to every taxpayer in the United States. This is a straightforward message to every American citizen; and, for that reason, I have placed it first in this reference to the meeting at Laconia.

The program was arranged and carried out by Colonel Robert H. Murray, Commanding Officer of the 387th Infantry, 97th Division. The officers reported Friday afternoon and evening from a number of points in New England, but more particularly from New Hampshire. Each was requested to appear in uniform and the lobby of the Laconia Tavern, Friday evening, February 8, had the appearance of an army officers' club. After dinner, the 387th Regiment Band gave a concert at the Moulton Opera House, which was well rendered and enthusiastically applauded—a credit to the Reserve Corps and to Colonel Murray. Then followed motion-pictures of the American Expeditionary Forces in France, made by the Signal Corps. Saturday morning a lecture on Mobilisation by Major Hurley, First Corps Area, was given to the officers at the American Legion Hall. In the afternoon, all turned out for the winter sports. There was ski-jumping, snowshoe, ski and skating races, tobogganing and finally a hockey game. Through the courtesy and interest of Mr. W. O. Dixon, proprietor of the Laconia Tavern, a dinner-dance was arranged for the officers and guests. Immediately thereafter a special trolley car conveyed the party to Lakeport, where bob-sleds were in readiness to take all to the Laconia Country Club for dancing the rest of the evening. The courtesy and warm hospitality shown the officers by the club-members will not be soon forgotten. Sun-

day morning the New Hampshire Reserve Officers' Association met at the American Legion Hall and after transacting some business were addressed by General John Ross Delafield, president of the National Reserve Officers' Association of the United States. Those who were present and heard his address will ever feel a deeper debt to their country and a greater pride in the reserve commissions they hold. The reserve officer of today must measure up to the double test of military efficiency and true service to the community in which he lives. He must function in the military and civil life of the nation; and to him is given the responsibility to make good in both. Before the meeting adjourned, upon motion of Colonel Frank Knox, a vote of thanks and appreciation was tendered to Colonel Murray for his personal efforts to make our stay in Laconia so profitable and enjoyable. Also the Association went on record as expressing its appreciation of the courtesies extended by the American Legion, Laconia Country Club, Laconia Tavern, citizens of Laconia and National Guard of Laconia.

In the afternoon, some went on a snowshoe-and-ski hike, and others sat about the cosy lobby of the Tavern and enjoyed one another's good comradeship. By evening, many had gone in order to be at their places of business Monday morning. However, not a few remained to talk over old times and plans for the future, or ventured out to enjoy the electrically illuminated toboggan slide. Unhappily, all such meetings have to end; and it was with reluctance, and almost a feeling of sadness, that I said goodbye to those who had made my stay so pleasant, encouraged me in the work I am trying to do and stimulated me to greater activity. Best of all was that grip of the hand—man to man—and that bond which only love of country and of the flag can bring to the heart.

Is Photography of Value in National Defense?

It was my privilege to ask this question of Regular Army, National Guard and Reserve officers, in all ranks from lieutenant up to general. The replies were very interesting in their variety but they failed to answer my question as conclusively as I had hoped. In fact, it seemed to me that none of the officers had thought of photography as something tangible, practical and helpful in the development of plans for national defense. To be sure, airplanes went up with photographers and pictures were made from which maps might be prepared; and, too, the Signal Corps had a few "movie" films which showed troops marching, some in real action and others at setting-up drills. In general, there seemed to be no specific function which Signal Corps photographic units might perform other than to make a few pictures here or there and principally of headquarters-troops, companies, groups of officers and troops on review.

In short, it appeared to me that photographic units in the army, with a few exceptions, were run on an extremely elastic scale of equipment and service. There seemed to be no definite place to begin or to end with regard to what should be an efficient, well-equipped photographic personnel. There are certain

well-defined steps to be taken in order to have ready a concise, practical plan whereby photography in the army may be brought within the covers of a suitable manual which can be used in training and in equipping photographers, just as the Army Cook's Manual helps to make good cooks. It is my hope that, in time, enough material will come into or through this department to enable a tentative Manual of Military Photography to be prepared. With this in hand, it will enable those who are responsible for the photographic records of the army to work quickly and intelligently to train and equip the right men.

My question is still unanswered; but I hope that military and civilian readers of this page will help me to answer it. If photography is of value in national defense, how, when and where will it serve to advantage? If it is not, let us find it out now. Personally, I believe that in photography there are possibilities still undreamed of for it to do its share to help and to protect our country.

Interesting Material is Accumulating Rapidly

THROUGH the courtesy and interest of Secretary of War Weeks and the War Department, material of interest and practical value is coming in from the U. S. Signal Corps, Air Service and individual officers and men of all ranks from many parts of the country. Soon it will become a problem to know what to do with all the good things which are coming our way. There are articles on photographic topographical surveys from the air and on the ground, mapping photographic work, photo-observations for artillery fire and reports of enemy territory, industrial surveys, descriptions of cameras, lenses, plates, films and the requirements of army photo-finishing—all of which are of direct appeal to the industrial photographer and the average reader. In an early issue we shall publish an illustrated article on Niagara Falls, with airplane pictures made over the falls, by Lieut. A. W. Stevens, Engineering Division, Air Service, McCook Field, Dayton, Ohio.

Income Tax Department

CONDUCTED BY M. L. SEIDMAN, G.P.A., OF SEIDMAN & SEIDMAN, CERTIFIED PUBLIC ACCOUNTANTS

NEVER before in the history of this country has the subject of income taxes assumed such importance. The nation-wide comment on Secretary Mellon's plan and the emphasis placed upon it by the President in his message to Congress definitely establishes income taxation as the most important problem before the business man today.

There was a time when the income tax was regarded as a mere pittance, the amount of it was so small. It was something like the tax on medicinal preparations today. It was unnoticed when paid. That, of course, was before the days of our entrance into the World War. The income tax rate was then 1% or 2%. Then came our entrance into the War, and with it the tremendous increase in revenue requirements. There were only two sane ways in which the money to meet these requirements could be obtained, and the Government used both of them to almost the fullest extent possible. The first was by borrowing, and the second by taxing.

From the tax angle the Revenue Act of 1917 created a new type of tax—the excess-profits tax, with rates running as high as the unprecedented figure of 60%. But even this apparently was not sufficient to make

both ends meet for the Government, and so the Revenue Act of 1918 bolstered the tax-rate up to as high as 80%.

A turn in the situation came with the signing of the Armistice and the sharp business-depression that was precipitated by it in 1920. With the change in business-conditions, and with the struggle to get back to "normalcy", the business-world expected a similar change in the tax-rate. However, the fact that the War was over did not to any appreciable extent reduce the Government's requirements. A tremendous additional debt had been incurred, on which interest had to be paid, and most other Government expenses had irreducibly mounted. And so the situation got to the point where the taxpayer found himself with peace-time profits and wartime tax-rates.

The taxpayer had developed the frame of mind, although unwarranted, that the filing of the tax-return and the payment of the tax as shown on his return closed the matter definitely. What encouraged him was the fact that nothing was heard from the Government for a considerable time after the return was filed. What of course was happening, however, is now very clear. The Treasury Department was building up a vast organization to review the tax returns that were filed, and to pass upon their correctness. Revenue agents were sent out to make audits of the returns at the taxpayer's place of business. In view of the fact that not only was the excess-profits tax a new tax, but also a highly technical one, containing many controversial items, it was but natural that the agents would report in many cases that the returns were incorrectly stated, and that additional taxes were due.

The really trying phase of the entire situation was that the taxpayer was called upon to pay additional taxes at a time when the profits on which those additional taxes were based were either eliminated through subsequent losses, or invested in plant and property, that could not of course be liquidated. The taxpayer would not have objected to paying the additional tax or the correct tax in the year in which he had earned the money, for he would then have something to pay with. But to come around at a time when the profits had disappeared and when the existing business conditions did not put him in a very receptive frame of mind, was to him piling up insult on injury.

It is not intended to convey the impression by the foregoing that the taxpayer was not given an opportunity to point out the correctness of the return as originally filed, or that the agent's report was the last word by the Government. That is not so. On the other hand, the taxpayer was, and still is, given ample opportunity to show wherein the agents may have erred.

Furthermore, in those cases where the taxpayer finds that the tax paid or proposed to be assessed is correct, but that his tax is disproportionate to that paid by representative concerns in his industry, upon a proper showing of the facts to the Government, he will be afforded what is known as "relief", and his tax will be reduced to the rate of tax paid by those representative concerns. In other words, the Government is most decidedly fair in the administration of the tax-law, and requires only that all the facts be properly presented to it.

(To be continued)



PHOTOGRAPHY trains the eye and orders the mind, and there are few who take up the science who do not find their interests quickened and broadened in many things that formerly made no appeal.

Dr. F. GRAVES.



LONDON LETTER

CARINE AND WILL CADBY



THE Royal Photographic Society has been having what it calls "Old Master" exhibitions. This month (January) we have been renewing our acquaintance with some Horsley Hintons. Hinton has had many imitators in his landscape-work, but none showed quite his vision or his confident pictorial assurance. There is never the least hesitancy about his pictures; he knew so exactly what he wanted, and his experience told him how to get it. The charm about his work is the charm of Nature, as Hinton saw it, and no one but a real Nature-lover could have produced it.

Hinton pushed big and complicated landscape-subjects so far, that one can hardly imagine him repining at the camera's limitations; and yet we remember him trying to photograph a field of cabbages. It was a tussle and the photographer in him was beaten, for the exaggeration of the perspective of the lens spoiled all decorative proportions. Huge vegetables in the foreground and microscopic ones a few rows back gave no true idea of the design. But Hinton was a draughtsman before he took to photography, and pencil and sketching-block secured that cabbage-field. The original was given to us and still holds its own on the walls; for it has caught all that the camera missed. It is one of those pictures of which we do not tire.

At last there is a movement on foot to raise the standard of our advertising-posters. For some time the ugly sign-boards along our highways and byways have been increasing in numbers, size and blatancy, and are rapidly becoming an unbearable eyesore. Public opinion has been brought to bear on these unsightly posters, and several of the big oil-companies have voluntarily proposed to withdraw their advertisements from the road-sides. And now the London Midland and Scottish Railway has entered the field with—for this country at least—a novel scheme. It has commissioned members of the Royal Academy to design picture-posters representing the places of interest and the industries along their various routes.

No less than seventeen modern painters are engaged on this work. Some of the designs are already completed, and the reproduction of a picture by Frank Brangwyn, R.A., has been published in the daily press. We hear that D. Y. Cameron is doing a series of pictures representing the Scottish Highlands. George Clausen has undertaken the coal-industry, and Sir William Orpen is engaged on a striking study of an engine-driver and his mate on one of the Company's most modern engines. Augustus John is included amongst the chosen number, and we are wondering what his very marked skill and originality will produce.

All lovers of beauty must be glad that this experiment is being made, and, no doubt, we shall all look on our own prosaic local stations with a fresh interest when they are adorned with real works of art. Besides, losing a train may not in future be half so annoying an occurrence, for we shall be able to while away the time of waiting by studying modern art!

But what we want to know is when will some wise railway-company recognise that the camera is a far sounder advertisement-agent than the paint-brush? Surely, it is for this purpose a far more convincing

medium with its realism opposed to the imagination of the painter; for however interested a section of the public may be in this innovation and its attractive results, it is the photograph which is going to assure us of the genuineness of the goods. Striking pictorial photographs seem just what are needed, and very soon we hope that this will be recognised by the powers that be. The Royal Academicians, too—chosen for this work—are not all those from whom we may expect bold and arresting designs suitable for poster-work, whatever Mr. Norman Wilkinson, their spokesman, may say. He claims that, because they have never done a poster, is just an excellent reason for expecting them to give us "something new in treatment and unhampered in outlook", and he goes on to state that "in a railway-station posters are displayed in such an intimate way, that it is possible for the public to stand close to them".

This argument does not appear to us very sound. In the first place, as we photographers know well, poster-work calls for special treatment and particular training. Secondly, a railway-station is not like an art gallery. Most persons glance at posters from a distance, and it is only a small proportion of the public who have time or opportunity to study them intimately.

Much as we welcome any forward movement to beautify our bare spaces, and heartily as we agree with Mr. Wilkinson that the psychological moment has arrived for a definite poster-policy, it seems to us a lopsided scheme unless photographers also are employed. We have plenty of pictorial cameramen whose work, by its boldness and decorative quality, has shown that they are well fitted for this work. We only hope, before our readers have read many more London Letters, that we shall be announcing the fact that the —Railway Company has approached Mr. Alvin Coburn, Mr. Betram Cox, Mr. Mortimer, Mr. Hugh Cecil, Mr. Park, Mr. Hoppé, and others, and that these master-photographers have been commissioned to send in photographic designs for advertising-purposes.

Without enthusiasm, and in a "wait and see" attitude, we have to record the much-talked-about "New Art" in the Kinema world that is—if all goes well—to revolutionise the movies. Stereoscopic films, which will be shown on a hundred-foot wide screens, are foreshadowed. Pictures secured with a twin-lens camera with a secret device will take in the full range of human vision, and there will be no distortion from any angle of view.

Nothing could be better, and we devoutly pray for its early arrival in every picture-palace in the country; for it is the vulgar distortion of faces so often to be seen in many present-day films—when they are shown in close quarters—that particularly offends the eye of the ordinary photographer, who is accustomed in his work to avoid with righteous horror just those grotesque effects that the movies perpetuate, apparently, without a thought. Stereo-kinematography is certainly a new art, and we are told that the patentees of this revolutionary stereoscopic camera may keep the idea to themselves and produce their own photo-plays.

A number of offices are being opened in Paris for

the transmission of photo-telegraphic messages by a system invented by M. Edouard Bélin. Their destination must at present be either Lyons or Strasbourg. Plans, models, texts of written or printed documents, or pictures are transmitted, and exact reproductions of the originals delivered to the person to whom they are addressed. If this process proves a success and is further developed, there are many uses to which it might be applied where time-saving is important.

RECENT PHOTO-PATENTS

The following digest of patents is reported exclusively for PHOTO-ERA MAGAZINE from the Patent Law Offices of Norman T. Whitaker of Washington, D.C., from whom copies of any of these patents may be obtained by sending twenty cents in stamps. The patents listed were issued during the month of December from the United States Patent Office, the last issues of which have been disclosed to the public.

Patrik Andersson of New York City has received patent, number 1,476,574, on a Photograph-Printing Machine.

Frank W. Sholes of Portland, Maine. Patent, number 1,476,425.

Patent, number 1,476,874, has been issued to Arthur W. Carpenter of New York City on a Process for Making Mottled Color Screens.

Raleigh J. Frederickson of Marion, South Dakota, has received patent, number 1,476,883, on a Printing, Developing, and Fixing Apparatus.

A joint patent has been issued to Arthur B. Cubbage of Los Angeles, Calif., and Herman Millman of New York City on a Photographic Apparatus. Patent, number 1,477,038.

Isador Kitsee of Philadelphia has been issued the following patents:

1,477,882, Producing Integral Multicolored Screens on Photographic Blanks;

1,477,880, Producing Multicolored Screens;

1,477,881, Producing Integral Multicolored Screens on Photographic Blanks;

1,477,883, Producing Integral Multicolored Screens on Photographic Blanks.

A Camera is the title of the patent, number 1,477,882, issued to Augustus Trowbridge and William P. Duryea of Princeton, N.J., jointly.

Harry B. Stewart of Lynn Creek, British Columbia, Canada, has assigned an interest to Walter H. Davison of the same place in his patent, number 1,477,920, on a Photographic Printing Press.

Patent, number 1,478,318, has been issued to Edward M. Woodworth and assigned to C. C. Woodworth, both of New York City, on an Indicator for Cameras.

Patent, number 1,478,278, is a patent for Apparatus for Making Moving Portraits, issued to John Harlow of Oceanpark, Calif., and assigned one-half interest to Herman Paine of Los Angeles, Calif.

D. Webb Gray of Los Angeles, Calif., has assigned one-half interest in his patent to W. T. Louder of Los Angeles, Calif. The title of the invention is a Printing Frame. The patent number is 1,478,217.

Harry C. Jones of Larchmont, New York, has received patent, number 1,478,828, on a Vacuum Frame for Printing upon Sensitized Surfaces.

Treatment for Photographic Films and Apparatus

Therefor, patent, number 1,478,639, has been issued to Charles T. Counsell of Sydney, New South Wales, Australia.

The following digest of patents is reported exclusively for PHOTO-ERA MAGAZINE from the patent law-offices of Norman T. Whitaker of Washington, D.C., from whom copies of any one of these patents may be obtained by sending twenty cents in stamps. The patents listed were issued during the month of January from the United States Patent Office, the last issues of which have been disclosed to the public.

Patent, number 1,479,112, a light absorber for cameras has been issued to Will Sparks, of San Francisco, Calif., and assigned to Light Absorber Camera Co. of San Francisco.

A camera apparatus for binocular photography has been issued to Adelbert Ames, Jr., and Chas. A. Proctor of Hanover, N.H. Patent, number 1,479,211.

Charles C. Gates of Clare, Mich., has been issued patent, number 1,479,661, on a washing apparatus.

Film lettering and titling device has been issued to Harrison H. Hood of Los Angeles, Calif., assignor Thimmeway Title Co., Inc., of Hollywood, Calif. Patent, number 1,480,265.

The Eastman Kodak Co. has been assigned patent number, 1,479,939, on a photographic Film for X-ray work. Inventor, Albert F. Selzer, of Rochester, N.Y.

Patent, number 1,479,959, on a photographic printing machine, has been issued to Henry B. Evans of Kankakee, Ill., and assigned to Eastman Kodak Co.

A joint patent has been issued to William C. Jeapes of Belmont, England, and Andre Lvcdebrie of Paris, France. Patent, number 1,480,514, on a kinema film and like strip having feed perforations and mechanism co-operating with said perforations.

Exposure identification camera has been issued jointly to John A. Robertson and Philip W. Tierney of Rochester, N.Y., assigned to Eastman Kodak Co. Patent, number 1,481,272.

Jean L. Baille of Paris, France, has received patent, number 1,481,673, on a combined roll holding and plate camera assigned to Société Baille-Lemaire et Fils of Paris, France.

Eastman has been assigned another patent, number 1,481,271, invented by William A. Riddell of Rochester, on a photographic shutter.

Patent, number 1,481,472, on a photographic-printing machine, issued to Wilbur C. Lamphier, of New York City.

A film-developing apparatus patent, number 1,481,618, has been issued to Henry C. F. Morant of Hawthorne, Victoria, Australia.

Joint patent has been issued to Rokuemon Sugiura of Tokio and Kiso Okimoto of Tokio-Fu, Japan, on a film developing tube patent, number 1,481,759.

Patent, number 1,482,244, on an aeroplane camera suspension, has been issued to Edmund R. Morton of New York City.

A method and apparatus for producing multiple and miniature image effects in photography is the title of two patents, numbers 1,482,068 and 1,482,069, issued to Leon F. Douglass of Menlo Park, Calif.

The same inventor has received patent, number 1,482,070, on method and apparatus for producing a plurality of images of separate objects on a photographic film.



SIR Arthur Conan Doyle says spirits can be seen only by a medium who is in attune with the spirit world. How does the camera happen to be so nicely tuned?

Boston Traveler.



THE PUBLISHER'S CORNER



A Study in Extremes

My readers will recall that I have frequently urged them to write me frankly with regard to their opinion of PHOTO-ERA MAGAZINE, its editorials, competitions and departments. I am glad to receive letters of approval or of constructive criticism. These communications enable me to keep in touch with my readers and to obtain a fairly accurate cross-section view of how the magazine meets or does not meet their needs. For a number of months I have carefully recorded such letters and now I believe that it will be of mutual interest to set down some of the opinions expressed. Let me say that the majority have given their hearty approval and support to PHOTO-ERA MAGAZINE and that I believe we are on the right road, even though there is still a considerable distance to go before the magazine reaches that degree of excellence which represents perfection and the goal I have set for it. Before I am through, I believe that the reader will agree that editing and publishing a photographic magazine has its problems, even as other lines of business activity.

Well, let us read some of these letters. One subscriber approves the magazine and calls it typographically a quality publication. Another suggests that the average reader does not care for fine printing and good paper. In short, this man believes that quality is wasted, so far as amateur and professional photographers are concerned. Here is one who urges more salon pictures and stories about the leading pictorial workers of the country. This is offset by a request that we do not run too many salon pictures and the work of well-known pictorialists because it is so far above the head of the average reader that he becomes discouraged and gives up photography because he feels that he can never make such pictures.

The matter of nudes is always a bone of contention. According to letters before me, those who would like to see nude pictures in the magazine are outnumbered nearly eight to one by those who prefer to have PHOTO-ERA MAGAZINE free of what one man called "sitting, squatting, leaping, reclining, straining, stretching, bathing, drinking, playing, dancing nudes." Another writer says that we are giving too much space to New England and New Hampshire, that we are getting too local. Against this I find a number of letters from community and state organizations and individuals who commend our policy to give as much publicity as possible to one of the most beautiful sections of the United States for the amateur and professional photographer. Also letters from the West and South support this policy. A lady in the Middle West says that she will not renew her subscription if we use many soft-focus pictures, bromoils, gums and carbons. A letter from a pictorialist in England advises that more space should be given to diffused pictures and that only the old-fashioned photographer demands sharp pictures. A professor in a leading university suggests that we run more technical articles with diagrams, figures and formulas. A business man compliments us for publishing articles that the average man can read and understand. Another professor from Cali-

fornia wishes that we would not devote so much space to travel articles. A banker says that our travel articles are what aroused his interest in photography and encouraged him to do his own photo-finishing.

In another batch of letters I find the criticism that the magazine is not so popular among professionals as it used to be. However, I find a letter from a professional photographer near Boston who says that he gets more inspiration out of PHOTO-ERA MAGAZINE than from all other photographic magazines put together. A woman writes in to say that if the magazine is not issued more promptly she will discontinue her subscription. Another woman out in Nebraska says that she looks forward to the magazine every month and welcomes it whenever it arrives, early or late. An advertiser wishes that we had more circulation, so that he would get better results. Another advertiser goes on record by saying that PHOTO-ERA MAGAZINE did more for him than other photographic magazines. A reader in Kansas wishes that we had more reading matter. One of our friends compared the exact number of pages, line by line, with other photo-magazines and found that we are now second in the amount of reading matter furnished and that with the new departments being added we shall eventually be giving more reading matter, word for word, than other American photographic publications. Remember, PHOTO-ERA MAGAZINE has two columns of text on every page.

Let us pick up just a few more letters and select two or three at random. The first writer suggests that we discontinue having a picture on the front cover. To offset this we find a reader who says that he thinks that it livens up the cover to have a new cover-picture every month and points to one of our cotemporaries as having changed from a designed, standardised cover to a different cover-picture every month. Here is a reader who does not think much of "Our Contributing Critics". A man in Chicago claims that it is the best department in the magazine and the one he enjoys most. A reader in Wisconsin says that we quote too much from other magazines. But a woman-reader asks why we do not quote more of the leading articles to be found in our foreign cotemporaries and she mentions not a few splendid articles by leading workers.

There is more material of a similar nature from which to draw; but I believe that I have mentioned enough to show that no matter what an editor or a publisher does, he is apparently unable to please all of his readers at the same time. In short, it seems to be impossible to conduct *any* magazine that is entirely satisfactory to *every* reader. Hence, it is a question of a publisher finding the right star to which to hitch his literary wagon. He must have a definite purpose, a conviction and a vision before he can advance and win the approval of the majority. If he feels deeply and sincerely that he has a message and a niche to fill in his little spot in the world, let him strive for it and keep to his course, no matter what reaches him in the way of criticism that is destructive rather than constructive. If a clean, honest, straightforward policy is behind a publisher's effort, he is sure to succeed in the end, even if he does take a few tumbles once in a while

in the course of his efforts. We all need the benefit of constructive criticism to make us keep our feet.

Perhaps the reader will say, "Well, now that I have read this, what has it to do with me or photography?" Just this, if every reader gets a little peek behind the scenes, where the publisher is at work, there is aroused a little bond of mutual confidence and interest which will do us both good. Through this bond of common interest it is possible to know how best to serve amateur and professional photographers and the science and art of photography. Hence, it may be seen that this little chat does concern the reader and photography, after all. Let the reader imagine that he is the publisher of PHOTO-ERA MAGAZINE and responsible for the literary and pictorial contents of the *very next* issue. What would he do to please the readers and help them to photographic success?



THE PICTURE-MARKET



So many inquiries reach us from time to time asking for information as to where pictures may be sold that we have decided to publish a short list of places where photographs may be disposed of. This list is not complete in any respect, and we shall add from time to time the names of new firms who may appear in the market for photographs.

Dale, R. Van Horn, Walton, Neb. Wants pictures of freaks, curios, labor-saving devices, new inventions, etc. Prices from 50c to several dollars.

The Modern Priscilla, 85 Broad Street, Boston, Mass. Photos of needlework and housework, 5 x 7 to 8 x 10 preferred. Prices paid decided by photograph submitted.

Current History, Times Building, New York, N.Y. Uses pictures of timely events.

Outers-Recreation, 9 South Clinton Street, Chicago, Ill. Uses outdoor pictures, especially hunting, fishing and camping.

American Agriculturist, 315 Fourth Avenue, New York City. Wants prints of general agricultural interest; pays from 50c. to \$3 for clear prints, any size.

American Botanist, Joliet, Ill. Will buy illustrated articles on botanical subjects.

The American Boy, Detroit, Mich. Good prices paid for pictures of novel inventions and natural wonders, also of notable boys and unusual activities among boys. Prints 4 x 5 and larger preferred.

American Farming, 537 South Dearborn St., Chicago, Ill. Uses photographs interesting to farmers. Size should be 5 x 7 or larger. Prices from 50c. to \$2.

The American Magazine, 381 Fourth Avenue, New York City. Photographs of interesting people accompanied by short articles are desired.

American School Board Journal, 129 Michigan Street, Milwaukee, Wis. Uses pictures of educational subjects, new school-buildings, or anything of interest to the school-room. Pictures should be 3¼ x 4¼ or larger. Prices are from \$1 to \$4.

Bain News-Service, 80 Fifth Avenue, New York City. News-photographs, not smaller than 4 x 6 desired. Prices from \$1 up.

The Century Magazine, 353 Fourth Avenue, New York City. Pictures used are of prominent people, beautiful scenery, artistic photographs.

The Country Gentleman, Independence Square, Philadelphia, Pa., uses good prints of agricultural subjects of all kinds. Prefers them 5 x 7, although good small prints will be accepted. Prices from \$1.50 to \$10.

Country Life in America, Garden City, N.Y. Pictures of anything unusual pertaining to country life, or well-known people in their country homes. Size 6½ x 8½ preferred. Prices from \$1 to \$10.

Forest and Stream, 9 East 40th Street, New York City. Pictures of hunting, camping, fishing, animals, natural history, etc., any size, as long as they will reproduce well. Price around \$1 for 4 x 5 print.

The House Beautiful, 41 Mt. Vernon Street, Boston, Mass., uses photographs of small houses and gardens, nothing smaller than 4 inches on base-line. Price from \$1 to \$5.

Illustrated Current Events, 902 Chapel Street, New Haven, Conn. Pictures of current events, wrecks, accidents, sports. Prints should be 3 x 5½ or larger. Prices from \$2 to \$3.

National Geographic Magazine, Washington, D.C. Uses pictures of educational value, travel, strange customs, or domestic life in foreign countries. Size 4 x 5 or larger preferred.

Popular Mechanics, 200 East Ontario Street, Chicago, Ill. Pictures of anything unusual in the field of science, invention, mechanics or discovery. A brief descriptive article should accompany each print. Size not specified. Price \$2.50 to \$3.



COMING EXHIBITIONS



MARCH 1 to 31, 1924. Eleventh Pittsburgh Salon. Galleries of the Carnegie Institute, Pittsburgh, Pa. Last day for receiving prints, February 4. Entry-forms from P. F. Squier, Sec., 237 Avenue B, Westinghouse Plan, East Pittsburgh, Pa.

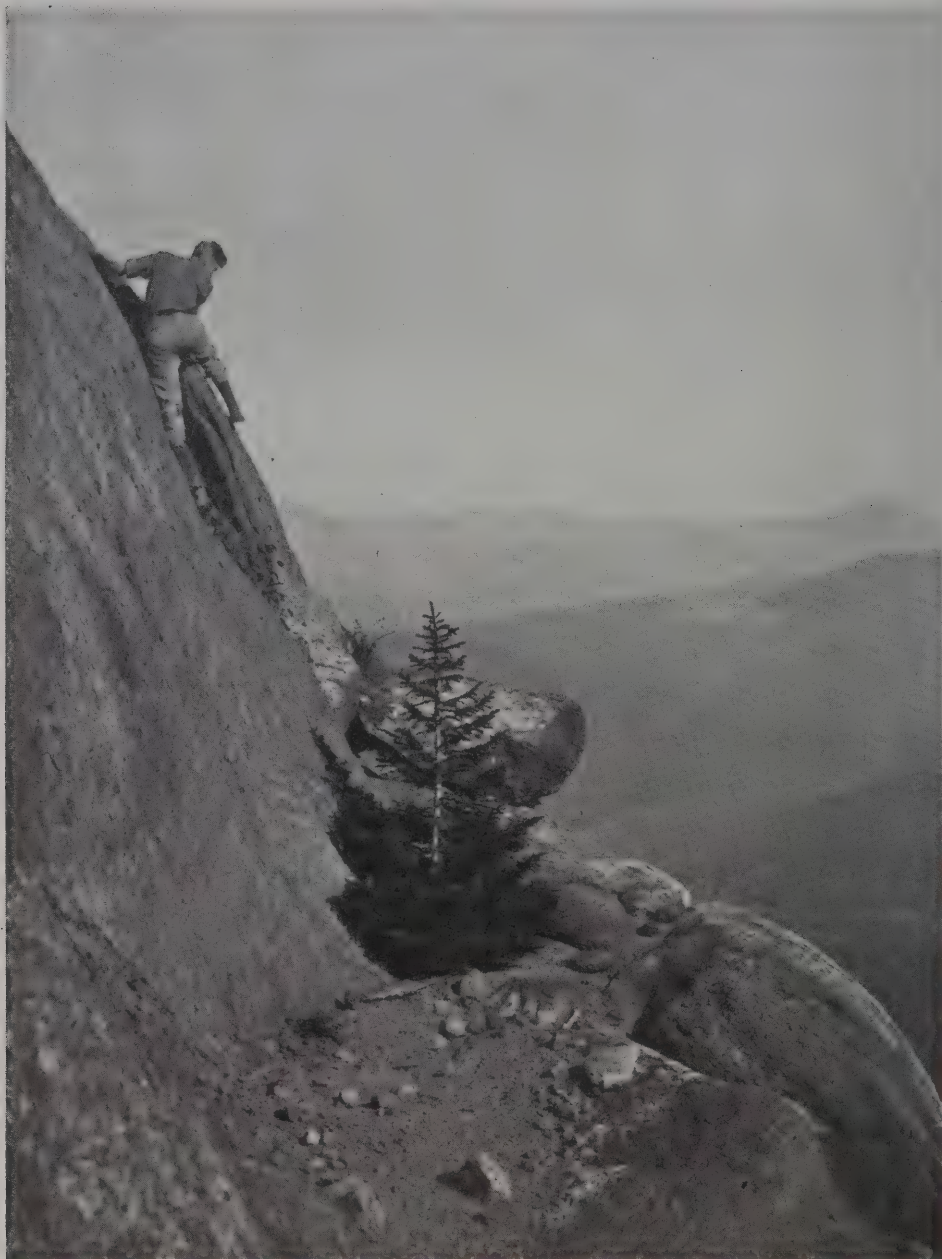
MARCH 1 to 31, 1924. Fifth Annual Salon of Photography, Buffalo Camera Club. Albright Art Gallery, Buffalo, N.Y. Last day for receiving prints, February 1. Entry-forms from Lester F. Davis, Sec., 463 Elmwood Avenue, Buffalo, N.Y.

APRIL 12 to 27, 1924. Ninth Brussels International Salon of Photography, Cercle Artistique et Littéraire, 5 rue de la Loi, Brussels, Belgium. Last day for receiving prints, March 25, 1924. Entry-forms from Mr. P. Limbosch, secretary, 5 rue de la Loi, Brussels, Belgium.

APRIL 22 to MAY 3, 1924. Australian Salon of Photography, Gallery of Farmer & Company, Ltd., Pitt, Market and George Streets, Sydney, N.S.W., Australia. Last day for receiving prints, March 18, 1924. Entry-forms from The Secretary, Australian Salon of Photography, Box 298 G.P.O., Sydney, N.S.W., Australia or from PHOTO-ERA MAGAZINE, Wolfeboro, N.H.

APRIL 25 to MAY 4, 1924. Annual Exhibition, Hammersmith Hampshire House Photographic Society. Hampshire House, Hog Lane, Hammersmith, London, W. 6. Last day for receiving entries, Friday, April 11, 1924. Entry forms from D. H. Wilkinson, Hon. Exhibition Secretary, 2 Drayton Road, West Ealing, London W. 13, England.

MAY 1 to 20, 1924. First Annual Exhibition of Pictorial Photography, Fort Wayne Art School and Museum, Fort Wayne, Indiana. Last day for receiving prints, April 15. Entry-forms from Karl S. Bolander, 1026 West Berry Street, Fort Wayne, Ind.



NEAR THE TOP
RALPH C. LARRABEE
APPALACHIAN MOUNTAIN CLUB



PHOTO-ERA MAGAZINE

The American Journal of Photography

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The Photographer's Daily Dozen

W. L. HARTSHORN

O legitimate business can prosper sufficiently to put it in the front rank unless its directing genius works for it with every atom of power from his many-sided ability.

The average business, particularly among the professions, is crowded in the lower grades and it is about the only place where a man may force his way through without being considered ungentlemanly. In fact, the more he forces himself, the greater respect he earns. By his efforts he distinguishes both himself and the work he undertakes. The results he obtains are determined by his persistent effort and ability.

The first paragraph comprises some dry, wholesome truths that can be found demonstrated in any enterprise from whose chimney smoke comes during hard times. There is no profession to which it can be more beneficially applied than to photography in any of its branches. That peculiar temperament which calls a man to the camera as a means of livelihood or a field of pleasure sometimes lacks the essential iron of make-up to dignify himself and his results with what the world is pleased to call success. This restriction of character may be removed in a multitude of cases if the mental horizon is broadened to get a perspective of the work he is doing as compared to the real activity he finds in successful corporations whose directing geniuses, to use a cumbersome plural, are industry personified.

When Walter Camp devised the "Daily Dozen" exercises for the man who was neglecting his physical present and future, he laid the foundation for a similar remedy that might be applied to art and its bread-and-butter necessity. This daily dozen for the body is designed to build up the unused resources of the muscles, and the same might be true in photography. About us, in our work, regardless of what or where it is, are resources with which we are either un-

acquainted or are failing to make use of to the greatest advantage. No two cases are ever alike, but the underlying rules which make for improvement can be applied to all cases with assured success.

Suppose that we divide the dozen into two groups: six things to do that will make our product a more artistic thing, for art is our aim, and six things to do that will return a proportionate profit for our effort, as we are entitled to a reward for our work.

Among the first six it is probably of greatest importance that each one of us should study the art which has been of such lasting worth that it has endured for generations and still remains in the first rank. In some branches of photographic work, the main idea is so new that it has no ancestors; in other branches we must leave the trail of lens and plate and take up the route of pigment and canvas. But whatever our specialty, it is first of all founded on some work that has gone before. The reason for what would seem to be everlasting worth is interpreted in numberless touches of genius whose counterpart may be within ourselves.

It is next important to know what others are doing to-day. No reader of photographic magazines can honestly claim he has not seen the advice of many distinguished artists that it is almost imperative that he should belong to his local club, should attend its gatherings, and, if possible, be present when the national organization meets. The value of this association in the technique of art and the warmth of brotherly feeling cannot be estimated. The personal touch makes a living memory of what we can get in no other way. No sham battle and no description of a real one can be quite so effective as the actual experience of *being* in one.

Among the six of the second group, the method of merchandising our resources to greatest advantage is a matter that is entirely dependent

upon the personal element. In large corporations it was customary to employ what was once known as an efficiency expert who combined intelligence with resourcefulness and perspective to point out the places for improvement. He found the leaks in the business. He indicated where opportunities were being overlooked. Today the ideas come from the employees, who are awakened to new possibilities within their work and are alive to profiting by grasping them.

Unless we can be our own efficiency man, we are dependent upon what we can get from the outside. The solution to our problem is at our door if we can see it, as the Indians of arid New Mexico demonstrated. They did not waste their time bemoaning the fact that they had no forests with which to build their homes. The soil at their feet was the choicest clay with which to build the dwellings that were best adapted to their climate and ideal for their use.

The limits surrounding photographic work are so broad that the field is not intensively cultivated. Not a day but some man hits upon a new scheme that promotes his welfare. He is proud of his success, as he has a right to be, and

he tells of it. Perhaps it may apply in your case, and perhaps not. You may get a good idea here and another there until you can make the new group apply to your field. It is not important that a plan or two failed, but it is everlastingly important that plan after plan should be tried until the right one succeeds. Photography is just like any other business in that it rewards success bountifully.

No one can set down a few hard and fast rules that produce results. No one can blindly follow a set of rules somebody else made and achieve a like advancement. What applies in one case may not be at all applicable in another. You've got to find your own materials to build the house of your prosperity right in the ground of your own activity.

Why not make up a photographic daily dozen of your own? Why not build up the muscles of your own resources to return a greater profit to you? Why not discover even one new method to go into the daily dozen of the whole profession that will help everybody? If you practice certain things advantageously, why not tell about it? What is your Daily Dozen?

A Story of Dirt

WILLIAM L. WOODBURN



YOUR old friend, Webster, years ago defined Dirt as "whatever, adhering to anything, renders it foul or unclean." When he wrote that, he said a mouthful. Dirt, itself, does not need to be foul or unclean—according to Noah's own statement. The purest chemical in the wrong place is Dirt—nothing more, nothing less. In photography, it is a nuisance and can do irreparable damage. A little hypo, for instance, in your developer affects materially the quality of your negative or print, as most of us have doubtless long ago found out; but the lesson is one of few that we remembered to advantage.

How frequently we observe persons, immaculately clean in personal appearance and habits, who fail to appreciate the fact that "Cleanliness is next to Godliness" in photography as well. Accuse them of this dereliction on their part, and they will feel as offended as if you had intimated their need of soap and water on hands or face.

Right here, I begin to wonder how greatly I am going to tax the patience of some of our readers if, in the interest of others not so well versed in the pitfalls of photographic uncleanness, I attempt to caution them against the evils

of this serious menace to fine work. But I excuse myself like the orchestra-leader who, after listening patiently to suggestions from several of the dancers as to what each most desired in the way of time and kind of music, remarked: "You couldn't please them all, if you tried."

In photography, certain precautions are absolutely necessary, and once they are learned they become largely a matter of habit and are done just as unconsciously. Not only is cleanliness a necessity, but an economy; for without clean graduates, clean trays, clean chemicals and clean water it is next to impossible to turn out clean work. Think this over. You cannot gainsay it.

Photographic solutions are largely water, and all water used in preparing them should be absolutely pure. Water which may be satisfactory for drinking purposes, cannot always be used safely in photography. We Newarkers are fortunate to have water that does not require boiling or filtering for photographic use. Those who are not so fortunate, or who have any doubt as to the purity of their city water-supply, should not fail to take these precautions; for it may mean the difference between success and failure.

Chemical solutions should never be permitted



KINSMAN NOTCH, N.H.

JAMES R. RANDOLPH

APPALACHIAN MOUNTAIN CLUB

to dry on any photographic utensils. While the utensils are kept wet, they can be easily cleaned, but if they are allowed to stand and to dry in an unclean state, the task becomes very much harder, if not impossible. Another reason for the thorough washing, especially of trays, is that one member may have used for fixing the same tray you are about to use in developing some plates or films with which you do not care to take any risk. If the tray has not been properly washed, particles of hypo may have crystallised on it. Now, those negatives are going to be spoiled, flat or stained; for hypo and developer are not a happy combination. Of course, it is better always to use the same set of trays for developing, and another set for fixing; but in a large club like ours, this Utopian reality is not easily reached.

Again, photographic utensils should receive the same careful washing as the dishes in your own home, and any tray or graduate that doesn't get this attention is bound to give you (or someone else) trouble, later on. There is, however, this difference, that our dishes at home are wiped dry, whereas, at the club, after a careful washing—not a hasty dash under the faucet—they are rinsed and placed in racks or hung on hooks to drain and dry. Wiping them leaves lint, and lint is Dirt. The Golden Rule, then, is to wash, rinse and put

away to drain and dry every utensil as soon as you are through with it.

Occasionally, we notice a thoughtless member carrying a dripping roll of films from the fixing-bath to the window, or looking at them through transmitted light over a table or work-bench, and leaving a trail of hypo on the floor or table or bench. This dries, crystallises or is ground under foot, and later floats around the room settling in graduates, trays or on some print or negative in the process of drying. All sorts of trouble result, and some member, not present when the act was committed, wonders later why his negatives or prints “don't look good.” He is an innocent victim of somebody's carelessness.

Again, we save no time by not taking more of it to mix some fresh hypo for the batch of prints or enlargements we want in a hurry. To attempt to fix them in a bath saved from that last batch of pyro-developed negatives means disappointment, and should emphasise all the more strongly the truth of the adage, “Haste makes waste.” And yet we have seen it done.

These are but a few of the many things which, photographically speaking, constitute Dirt. Some of them are small matters; but they are worth heeding, if you would avoid disappointment in the permanence and quality of your work.



APPALACHIAN MOUNTAIN CLUB

NANTUCKET

WALTER C. O'KANE



THE GOSSIPS

MARY L. HERSEY

APPALACHIAN MOUNTAIN CLUB

The Appalachian Mountain Club

PARKER B. FIELD

THE Appalachian Mountain Club, with headquarters in Boston, through a recent competitive exhibition at its Club House, 5 Joy Street, has become a factor in the

field of photography and it should therefore be better known to readers of PHOTO-ERA MAGAZINE. In January, 1876, eighteen or twenty men, all mountain enthusiasts, and almost, if not quite, all teachers in the Institute of Technology or other colleges of Greater Boston, met at the Institute to form an organization which should encourage the exploration and development of the White Mountains of New Hampshire. This meeting, and a second, gave birth to The Appalachian Mountain Club. Article II of its Constitution states: "The objects of the Club are to explore the mountains of New England and adjacent regions, both for scientific and artistic purposes; and, in general, to cultivate an interest in geographical studies." Now, forty-eight years later the objects stated in the Articles of Incorporation, are unchanged. At the second meeting of the Club, it was voted to admit women to membership and the first year closed with a total membership of 134. In January, 1924, the membership has increased to 3600. As the aims and methods of the Club have been such as have appealed to people of

education and refinement, the standard of membership has been maintained at a high level. The membership is about equally divided between the two sexes.

Among those who have served the Club as its president are such scientists as Professors E. C. and W. H. Pickering, of the Harvard Observatory; Professor Percival Lowell, who has made such revelations in relation to the planet Mars; Professor George H. Barton and Professor William H. Niles, distinguished in the field of geology; also Professor Charles E. Fay, authority on many languages, and such eminent divines as Philip S. Moxom, D.D., and Edward Everett Hale, D.D. As the membership has grown, local chapters have been formed, successively in New York City, Worcester, Mass., Ashville, N. C., Meriden, Connecticut, Manchester, N.H., and Providence, R.I., and interest in the "adjacent regions" of the Constitution has included the Southern Appalachians, Canadian Rockies, Himalayas, Mountains of the Moon, and other mountains in various localities.

The Club maintains nearly three hundred miles of trail, over, through and near the White Mountains; nine open shelters, where trampers carrying their own provisions and blankets may stop, and four well-equipped, closed camps. These latter—during the summer-months—are in



AFTER THE STORM

APPALACHIAN MOUNTAIN CLUB

ALLEN H. BENT

charge of college-student custodians, and bedding and meals are supplied at moderate cost. The general public is cordially invited to use any of these conveniences for mountain-trampers. Besides these, the Club owns seventeen reservations, aggregating nine hundred and thirty acres, at interesting or scenic points, and to the use of these the public is invited. There are four other well-equipped and more or less extensive camps

considered by the principal Alpine Clubs of the world as fit for exchange with their leading journals. At the Club House is maintained a library of mountaineering, geographical and nature subjects which is rivaled by few others. Half-day or whole-day outings are organised weekly and the whole year presents a round of Club-excursions to near or distant points. Most of these trips are within New England, but



A SCENE IN CALIFORNIA

GLADYS G. BOYCE

APPALACHIAN MOUNTAIN CLUB

where members and their friends may make summer sojourn. One of these is in the White Mountains, another on Lake Winnepesaukee, a third, a concession of the Lafayette National Park, on Mount Desert Island, and a fourth, a concession of the Metropolitan District Commission, on Ponkapog Pond, in the Blue Hills, about ten miles from Boston. From the first, the meetings of the Club, devoted to subjects of geographical and scientific interest, have been held in Huntington Hall, formerly of the Institute of Technology but now controlled by the Lowell Institute; and since the establishment, in 1923, of a commodious and well-appointed Club House, many more meetings are held there and in the adjoining and connected Twentieth Century Club. Besides guide-books and other publications, including many maps, the Club publishes at irregular intervals its organ, *Appalachia*, which is

parties have occasionally visited Europe, our West and even as far as Alaska.

The work of the Club is divided between departments of Natural History, Topography and Exploration, Art, Trails and Excursions. The Department of Art is, of course, of special interest to readers of PHOTO-ERA. This Department was provided for at the inception of the Club and has never waned in its activity. Professor Charles E. Fay, of Tufts College, Chairman of the initial meeting for organisation, and three times President of the Club, was the first Councillor of Art and, from that time to the present, through several decades as Editor of *Appalachia*, his interest in the artistic side of the work has been unflinching. He is to-day the "grand old man" of the Club and still able to take his mountain-climbs. Through the efforts of Professor Fay, the Club has acquired what is known



AFTER BREAKFAST.

BREMER W. POND

APPALACHIAN MOUNTAIN CLUB

as the "Sella Collection", a superb collection of over six hundred mountain-photographs taken by Vittorio Sella, of Biella, Italy, in the Alps, Caucasus, Himalayas and Mountains of the Moon, in Africa. Sella, as official photographer, accompanied the Duke of Abruzzi on many of his mountain-expeditions. This collection is undoubtedly the finest group of mountain-photographs in this country.

It may be wondered that after forty-eight years, with a Department of Art, the recent competitive photographic exhibition should be the first. The reason is that, until 1923, the Club had, at best, only small quarters in an office building, rooms poorly adapted to exhibitions. From time to time, small non-competitive exhibitions have been held, and in connection with the Annual Reception, at a hotel, exhibitions have been displayed for one evening. Now, with new facilities, surely, there will be more frequent opportunities for members to show their work. The recent exhibition was planned by the present Councillor of Art, Miss Jessie Doe. Most of the pictures shown were made by members when on Club-trips. The rapid movement of the parties gives those provided with cameras little time to study their subjects or to wait for proper lighting. It is, therefore, remarkable that, with four hundred and eighty-one

prints shown, such a large number should merit the praise of the judge of the exhibit, Wilfred A. French, Ph.D., Editor of PHOTO-ERA. Mr. French not only judged the exhibit, but he gave an evening to the Club when he pointed out to the exhibitors and others present the merits and demerits of the pictures before them. Much profit was derived from this instruction, new interest was aroused and the ambitious Club-photographers were shown in the distance goals toward which they must strive if they are to bring the next exhibition forward to even more advanced standards of excellence.

In view of the success of this exhibition and the interest aroused among members and friends, a brief reference to some of the exhibitors may be of value. In some cases, it was impossible to obtain the necessary information because the member in question was out of town or could not supply the data in time for publication. This explanation is made so that none will feel that he or she has been overlooked.

Ralph C. Larrabee, M.D., of Boston, winner of the first award in the club's first competitive photographic exhibition, has been a member of the Appalachian Mountain Club since 1892 and was its president for two years—1912 and 1913. He has served the Club in a competent and commendable manner, having cut and main-



GANNETS
ARTHUR A. OSBORNE
APPALACHIAN MOUNTAIN CLUB



FLUME, MT. KINSMAN

FRANCIS B. PARSONS



APPALACHIAN MOUNTAIN CLUB



OCTOBER SUNSET

HAROLD I. ORNE



BROOK IN WINTER

SETH D. TUCKER

APPALACHIAN MOUNTAIN CLUB

tained many of the now well-worn trails which are enjoyed annually by thousands of vacationists. He is chairman of the committee in charge of the publication of that valuable little volume, "Guide to Paths in The White Mountains". It seems quite natural that his long association with the trail and upland spaces has given him the pictorial opportunities which he has accepted and reproduced with such pleasing results. Although data are lacking, it is reported that Dr. Larrabee prefers a $2\frac{1}{4} \times 3\frac{1}{4}$ Special Kodak for most of his work.

Allen H. Bent, who won the second award, has been a member of the Club since 1895, although his climbing began many years before that. The camera-habit was acquired only eleven years ago in order to preserve some record of vacations in the Sierra Nevada and Canadian Rockies. In recent years, his activities have

been confined to cloud-photography near home, with an occasional picture of snow or surf. He has been librarian, corresponding secretary and chairman of the publishing-committee of the Club and has contributed a number of articles to *Appalachia*. An article on the Arnold Arboretum appeared in PHOTO-ERA MAGAZINE for December, 1922, which was beautifully illustrated and of exceptional interest. That Mr. Bent is an accomplished photographer is shown conclusively by his pictures.

Walter Collins O'Kane of Durham, New Hampshire, who captured the third award, is a university professor and a writer of considerable ability. His books and magazine-articles are devoted chiefly to mountaineering-subjects and are usually illustrated by means of his own photographs. He is active in the Club as a leader of many of the more strenuous walks and



VIEW FROM WILDCAT

FRANCES G. DUDLEY

APPALACHIAN MOUNTAIN CLUB

has frequently conducted mid-winter camping-parties in the mountains of southern New Hampshire. Mr. O'Kane has been making pictures for over twenty-five years. However, he maintains that he is still an amateur and claims that he knows very little of the technicalities of photography.

Mary L. Hersey, of Boston, Mass., has used a camera since hand-cameras were put on the market; ever since the Hawkeye Company put out a camera in a wooden box without a leather-cover. She used to be interested in experimenting with figures and portraits, although she never owned a portrait-lens. Now, she contents herself with making snapshots wherever she may happen to be traveling. Her album contains records from Damascus, Cairo and the lower Nile to the northern part of Alaska, including many Appalachian Mountain Club trips,

especially the winter-trips. She is not at all interested in "fake" photography. She thinks that a good composition and an interesting effect of light are the things to be sought for, after one has concluded that the subject is worthwhile photographing. If the composition is not good, she contends that it will not make a picture, no matter how expensive the paper or how fine the lens. She adds that if one is going to fix up poor lighting with chemicals—well, why not learn to paint and make a first-class picture? The *art* of photography, to her, consists in choosing the right thing to make a picture. Joseph R. DeCamp, the eminent Boston portrait-painter (deceased) whose paintings are now on exhibition, once said in the class-room, "Materials do not help the drawing."

Gladys Garland Boyce, of Cambridge, Mass., is one of the many energetic hikers for which

the Club is famous. She spent a recent vacation in an extended pack-train tour of the High Sierras, California, and was successful in obtaining a number of views of the impressive scenery found in these mountains. She accompanied Professor O'Kane on his "Wilderness Trip" which included hiking from Lake Placid over the great range of the Adirondacks, Green Mountains of Vermont and White Mountains of New Hampshire. Miss Boyce uses a vest-pocket camera and also a postcard-size camera. She finds the vest-pocket very convenient around a camp.

Bremer Whidden Pond, of Boston, Mass., is a landscape architect and has always been interested in the other fine arts, especially abroad. He has been interested in photography ever since he can remember and, particularly, in the fields allied to his own work. His photographs have been made for the double purpose of using them in his office and also in teaching in the Graduate School of Landscape Architecture at Harvard University. The subjects, for the most part, are of New England and various parts of Europe. He has been fortunate to spend twelve summers abroad in studying examples of architecture and landscape architectural design, and his pictures are based largely on these experiences. He usually spends two or three weeks each summer, camping in the Great Gulf near Mt. Washington, a short distance below the Club Shelter; and, at such times, he makes use of the various Club Cabins through the mountains. His photographic equipment consists of an old 3A Kodak, a Vest-Pocket Kodak and a $2\frac{1}{4} \times 3\frac{1}{4}$ Contessa-Nettel camera. None of these cameras is equipped with special lenses. He has never used a tripod, partly on account of the weight and partly because he finds that he can hold the camera and usually get a good picture with good composition.

Arthur A. Osborne, of Peabody, Mass., is a bird-student of more than ordinary authority. He is a member of the Essex County Ornithological Club. He has traveled in many parts of this country and the Canadian Rockies. He usually spends his vacations in the Katahdin region of Maine or in the White Mountains of New Hampshire. To a considerable extent, he uses his camera in connection with bird-study.

Harold I. Orne, of Boston, Mass., is connected with a large Boston banking-house. He joined the Appalachian Mountain Club in 1918 and soon after specialised in mountain-pictures. He has been an amateur photographer for over fifteen years and his technical and artistic skill was shown to advantage in the February, 1923, issue of PHOTO-ERA MAGAZINE, in which appeared his illustrated article, "Photographing and Clim-

ing Mt. Washington in Winter." Mr. Orne uses a tripod in making all his mountain-views. He also employs a K2 filter, Eastman N. C. film and is now using a $3\frac{1}{4} \times 4\frac{1}{4}$ Revolving Back Graflex. His active co-operation and interest in this exhibition has merited the thanks of the Club and his assistance in gathering supplementary material for this article is deeply appreciated by the Editor.

Francis B. Parsons, of Newton Upper Falls, Mass., has confined his photographic work more especially to Northern New England and adjacent sections of Canada. He aims to photograph the unusual in natural beauty, such as interesting rock-formations and waterfalls—each with its own peculiar individuality—and mountain-scenes from less-known angles. It is only for the last four years that Mr. Parsons has taken up photography actively, although he has always been keenly interested in it. He believes that the best photographic results are obtained on solitary tramps rather than on hikes with a number of others. He enjoys the Club-hikes, but prefers to make his pictures more at leisure when he can judge conditions to better advantage.

Frances G. Dudley, of Exeter, New Hampshire, professes to be only a beginner; and, therefore, thinks that this exhibition should prove to be encouraging to others—owners of simple Kodaks. In attending exhibitions of oil and watercolors, she felt that she could appreciate the composition in landscapes better if she could try composing pictures herself. But it would do no good for an unskilled enthusiast to attempt to work with a brush or pencil. At once, the camera appealed to her as a ready-made instrument for experiments; and she immediately bought the simplest, fixed-focus Kodak with which to learn. Before using it, she discovered all she could from books in the Boston Public Library about the workings of a camera, and especially about composition in photography. And she has tried by reading, questioning and experiment to choose the right point of view for each picture. The result has been comparatively few photographs, but a good average of success. She did not begin to make pictures until the summer of 1923, and since she has been spending her summers in the White Mountains, her pictures are mostly of that region. Landscapes are her specialty, simply because she has not attempted to cover all fields of photography in a few months, but has confined herself to becoming proficient in one. She became a member of the Appalachian Mountain Club just in time to go up the Saguenay and to take part in this exhibition. She believes that it is a great help to see her attempts hanging beside the work of experienced photographers.

Kinematography for the Amateur

HERBERT C. MCKAY

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Part VII—Developing and Printing



FIRST, if you wish my earnest advice—let some commercial laboratory do this for you. Did I not know the amateur so well, I should close this chapter here; but knowing him, I understand that it is up to me to proceed. The steps necessary are almost identical to those in still photography—development of the negative, drying, printing development of the print, drying and projecting. Of course, in the term development I include development, fixing and washing. The big difference lies in the fact that the usual motion film is a long and cantankerous piece of celluloid ribbon, which winds its two hundred snaky feet about you at every possible opportunity.

Some kind of developing-apparatus is necessary; and, for convenience and maintenance of a high moral code, I should suggest that no lengths greater than fifty feet be handled at home. Trays for this amount are comparatively small; and, in a pinch, the film can be dried by hanging it on the clothes-line in the backyard. This is easy to do, as scenes are rarely more than of twenty or thirty seconds' duration, and in the sub-standard film this means only eight to twelve feet. Such lengths could be handled without racks; but racks are convenient. When making the film, some method of marking the termination of scenes must be used. Professional cameras, and some amateur instruments, are provided with film-punches which clip the edge or pierce the center of the film for this purpose. Lacking this, at the end of each scene, crank a turn or two, open the camera, clip the film and close camera. Again crank a turn or two to wind the fogged film into the magazine, and go ahead. The clip should be a small notch, just large enough to be unmistakable to the touch in the darkroom.

In the darkroom, remove the film from the magazine and wind it on the rack, unwinding the spool only enough to permit placing it around the rack. Any great amount of slack will result in finger-marks, dust, dirt and a legion of other troubles.

The rack is made by carefully making a cross of wood with a mortised joint. Starting about three inches from the center, bore small holes every three-eighths of an inch along each arm. Insert in each hole a brass pin which will extend

upward a length fifty per cent. longer than the width of the film. The proper number of pins is found by taking a string five feet longer than the longest piece of film you wish to develop. Fasten this to one of the center pins and wind it spirally around the pins. Add pins until you have one more round than is necessary to hold all the string. Cut off the arms one-half inch beyond the last pins and the rack is made. The tray is simply a shallow wooden tray, one-half inch deeper than the distance from the base of the rack to the top of the pins. The tray is then lined with sheet metal, all joints soldered and the tray thoroughly painted with a good acid-proof paint. Three such trays will be needed for the work.

The development-formula advised by Eastman is their No. 16 developer. This developer is made as follows:

Water.....	One gallon
Metol.....	18 grains
Sodium Sulphite.....	5 ounces, 130 grains
Hydroquinone.....	350 grains
Sodium Carbonate.....	2½ ounces
Potassium Bromide.....	50 grains
Citric Acid.....	40 grains
Potassium Metabisulphite.....	87 grains

This formula is reduced from the ten-gallon formula and is based on avoirdupois weight. It is used for both negative and positive development; but the same solution should not be used for both negative and positive film. Make up two lots of developer and use one for negative and one for positive film.

The rack should be lowered into the solution slowly, then raised and lowered rapidly several times to clear it from air bubbles. During development, the film is examined from time to time and when the image shows up strong and clear on the back, rinse and immerse in the fixer, which is the regulation acid-hypo bath, made either with common alum and acetic acid, or with chrome alum and sulphuric acid.

When the film has been thoroughly fixed and washed it is ready to be dried. This can be done by hanging from a clothes-line, but such a method results in uneven drying, dirt on the film, and is most inconvenient.

Procure two bicycle-wheels and some light, wooden strips, size about one-quarter by one-half inch. Nail these to the wheels, spacing them about six inches apart. The finished

affair is a drum, the diameter of the wheels and the length of the strips. For example, using thirty-inch wheels and four-foot strips, the drum will accommodate about three hundred and fifty feet of sub-standard film. The drum is approximately ninety inches in circumference, a strip of film can be laid each inch, $48 \times 90 = 4320$, or somewhat over 360 feet. Should smaller amounts be finished at one time, the drum can be decreased in length.

The drum is mounted on an axle, and some motive power applied which will keep it turning

harden thoroughly for two or three days. After this time, it is ready to be placed in the printer.

For the users of the sub-standard gauge, I have few suggestions. I have not experimented personally with reversal, but it seems logical that the ordinary reversal methods would be all right; but there is no reason, other than that of expense, why it should not be handled in the usual manner and prints made from it. This would be pure and unjustified experimenting, however, for when sub-standard film is purchased, payment is made in advance for all subsequent finishing.

Motion-picture printing machines are divided

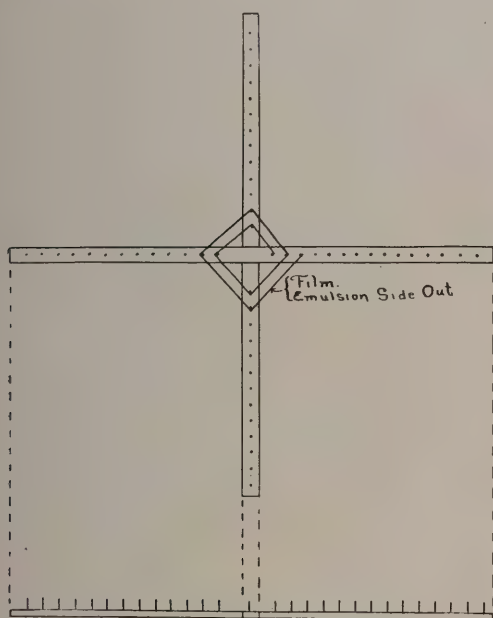


PLATE XI

Plan and side-elevation of the home-developing rack, which shows how the pins are set and the manner of winding the film. The tank is merely a box to hold the rack and is lined with acid-proof enamel.

at about one revolution per second. This will dry the film quickly and evenly. When the film is dry it should be polished before removing from the drum. This may be done by wetting a piece of chamois skin with alcohol, and passing it along the under, or celluloid, side of the film as the drum is slowly rotated by hand.

The drum should be situated in some place comparatively free of dust, and care taken to keep the air as clean as possible. The ideal drying-room is one of cement or tile which could be flushed with a hose just before drying the film.

Motion-picture film, especially in warm weather, stretches in the process of development, so that before printing it should be allowed to

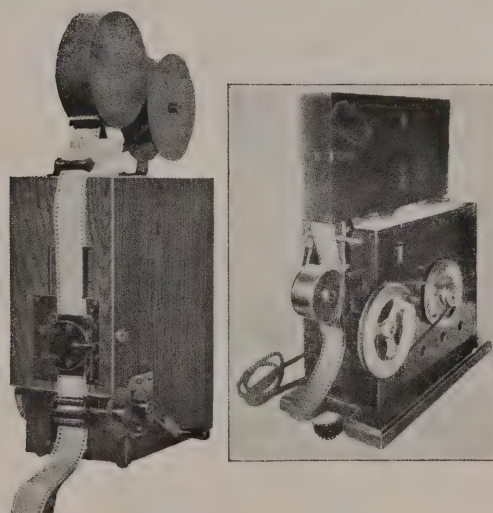


PLATE XII

Types of amateur continuous printers.

into two great classes — continuous printers and step printers. The continuous printer draws the film continuously over a plate in which a slit has been made. Thus it gets its name. The amount of light which reaches the film is controlled by (a) the speed of the machine, (b) the width of the slit, (c) the distance of the light from the film and (d) the intensity of the light. Any given machine may combine any combination or even all of these controls, making a very delicate adjustment possible.

The step printer, so called from its step by step movement, moves the film by means of an intermittent, just as in a camera or projector. The control is the same as in the continuous, except that the aperture is fixed the size of the frame. The step printer is by far the best type of printer; but as synchronised shutter and intermittent movements are costly, these step

printers are expensive. Their superiority lies in the fact that any lack of registration between the sprocket-holes of negative and positive films is compensated for in each frame. It would hardly be worth thinking of, to the outsider, to notice an error of one-thousandth of an inch, due to stretching of the negative. Yet, in two hundred feet of film there are 3,200 frames, and an error of one-thousandth of an inch per frame means three and two-tenths inches in the strip, or four and a quarter frames off. The step printer has the constant error, which means no visible error on the screen, for each frame is misplaced to the same degree. However, in actual practice, both types give excellent results and both give trouble, so that it comes back eventually to the matter of personal choice.

Most of the amateur machines are of the hand-operated continuous type, and for the thirty to fifty foot strips which the usual amateur will make they give beautiful results.

It is best to make test-strips one foot long, at least, until you become proficient in judging motion-picture negative. This test-method will enable you to obtain the best results with a minimum loss of film. Film should be printed so that it develops completely in about four minutes at sixty-five degrees. Some laboratory-men print a two-minute film, others a ten-minute. I have experimented with all, and I have found that the four-minute film gives what I consider the best projection-image.

This is, of course, using the No. 16 developer, made according to the formula here presented.

The one chance in saving a poor print lies in doping the developer. Frankly, I have little faith in such work, but I have known photographers, good men too, who usually have a half dozen or so variations of their favorite developer-stock always at hand, and wonderful, indeed, are the results they claim for doping. Of course, you may save a bit of film from utter destruction, but the only first-class negative or positive obtainable is that which is properly exposed, developed in the standard bath and at the correct temperature.

The information in the above paragraph is common knowledge, but the modern film for small cameras has been made so nearly fool-proof, and will stand so much abuse that most amateur workers do not know to this day how to judge the proper exposure. When film will stand up to twenty-five times normal exposure and still give a printable negative, it is small wonder that such should be the case. However, motion film must have so many other qualifications that such latitude cannot be incorporated. In every step of motion-picture work, you will find the limitations far more severe than in ordinary work. This is a good thing. After you can make good motion film, you will have few failures in still work—if you apply the knowledge which you must have obtained in kinematograph work.

The developing, fixing and washing of positive stock is the same as with negative. It is well to use a fairly strong acid fixer and to wash in running water for thirty minutes.

Part VIII.—Editing



THIS chapter will be of little interest to owners of cameras that use belts, discs or any form of film other than the common ribbon-type, although the suggestions given will be of service to all who make motion-pictures.

After the positive film is dry and has been projected, it will be seen that it is rough and ragged. It is very probable also, if there are many scenes, that these are out of order, for in making motion-pictures, the scenes are made in the order that is most convenient. For example, all the scenes in the nursery are made without moving the camera, then it is taken down-stairs and the shots made there. This method saves a lot of time and is very easy.

Also, there will be, perhaps, two feet or more of the blank wall on the film after Johnny has left the room. There will also be a foot or so of the empty stairs before he appears to come

down. The film should be carefully examined and the last frame in which he is visible noted. Count down three frames and cut the film there. Then find the stairway and note the first frame in which he appears, cut the third preceding frame and join the two pieces. When projected Johnny will walk out of the door, and the scene will flash to the stairway with him just starting down. The change will be so smooth that the sudden change of scene will not jar upon the audience. Remember that the setting is merely background; but that you must follow your principal actor. If his action is correct, the changes in background will appear natural.

Should the scenes have been made out of order, the first step is to cut all scenes apart and place them within easy reach. Not until this has been done, is the real cutting started. Take each scene and study it carefully. When the important action of a scene is complete, *cut*;

conversely, cut the beginning at a point not more than three seconds before the principal action starts. Good direction will make it possible to limit the cuttings to a foot or so at the ends of each scene which is of advantage.

As soon as a cut is made, fasten the scene to

bit of glass for a surface, and a new razor blade as a knife, carefully scrape the end of the first film which lies below the frame-line. The scraping is continued until all traces of the emulsion have disappeared, but care must be taken that there is not enough of the celluloid removed to weaken the joint. Then a brush charged with film-cement is drawn across this scraped bit and the other end of the film pressed



PLATE XIII

It will be found in many cases that the rule of cutting the third frame past the exit will slow up the tempo. In professional work, the cutter will most often cut the film just before the exit is complete, and cut the following entrance to correspond. In this method of cutting there is not an instant of off-screen time, and this prevents any tendency toward the monotony of the empty set. Care must be taken that the cut is not made so far into the action that the change is jumpy.

For quick tempo the cut should be made at the line shown between the heavy black lines of the accompanying cut. Do not forget to leave on one strip the tail for scraping and joining.

its predecessor with a paper-clip, and continue until the reel is complete and in proper order.

When this is done, the final step of joining is to be made. Cut the film about three sixteenths of an inch or more below the frame-line, and cut midway between two sets of perforations. The end which is to be joined to this piece is cut exactly on the frame-line. Then, using a



PLATE XIV

The cutting and patching practice gained in editing will also serve in repairing damaged film. The accompanying cut illustrates the method of procedure. First we have a large section torn from the film, mutilating two frames. The film is cut between two perforations, as shown, and the area shaded by vertical lines is scraped free from emulsion. The film is again cut on the frame-line below the tear, and the two pieces joined, taking care that the superimposed perforations coincide exactly.

Just below the joint a perforation is torn; but not badly enough to necessitate the removal of the frame. However, if left in this condition the tear would rapidly increase until the film was again torn in two. To repair this, cuts are made as indicated by the white lines, diagonally into the corner of the two perforations just outside the tear, then along the frame-line between these two perforations. This makes a notch which rides smoothly through the projector mechanism without endangering the film.

firmly down upon it in such manner that the perforations and frame-lines match perfectly. This will allow the film to move smoothly through the movement of the projector.

The secret of good joining lies in using plenty of cement, but not enough to soil the adjoining film; in rapidly adjusting the two pieces and finally in a firm and even pressure on the joint. The solution used, although called cement, is not a cement at all. It is a celluloid-solvent. The joint made is analogous to a weld in metal or vulcanising in rubber. If a joint is well made, the film will break in a new place before the joint will tear loose. The emulsion on the film is not attacked by the cement, and each spot where it has not been removed will fail

to cement properly and the film will come apart. Pay the utmost attention to the edges of the joint. If an edge curls up, it will catch the mechanism and either tear loose or break the film in a new place. It is not difficult to learn joining, or patching as it is also called, and all effort expended to master the process is time well spent.

Learn to apply your artistic sense to cutting as well as to direction and photography and you will turn out master films. It has been said that the success of the picture depends upon good cutting just as much as it does upon good direction and good photography. It is a fact, too, that good cutters just about name their own salaries.

(To be continued)

Reflections



WHEN we come unexpectedly upon a beautifully clear sheet of water, reflecting the banks and woodland around it and the sky above, the delight which so beautiful a spectacle gives us often leads to the camera being set up and a plate exposed. From a pictorial point of view, a writer in *The Camera* (Dublin) goes on to say, such an exposure is usually a failure, however perfectly the reflection may be recorded; and it is not difficult to find the reason for this.

In the first place, the pleasure given by the sight of very perfect reflection is due to circumstances which the photograph mostly leaves out of count. The reflected picture depends very largely upon its coloring, and we should need an Autochrome or a Paget to record that. A little critical comparison of the original with the reflection will show us that the colors in the reflection are very much more intense than they are in the original, and the color-contrasts are consequently all greater.

Physicists explain this as due to the suppression of much of the white light which reaches our eyes from the direct view and dilutes all the coloring. Owing to the phenomena connected with the polarisation of light, the reflection from the water neutralises a great deal of this white light, and so intensifies the coloring.

This phenomenon is particularly noticeable in the case of a landscape with a blue sky with white clouds. The blue is very much more intense in the reflection, and we may often see fleecy, white clouds standing out strongly against it, which when we raise our eyes and look at the sky itself are difficult to find. In fact, it

has been suggested that use should be made of this phenomenon to obtain cloud-pictures.

Brilliance of coloring being necessarily lost in the photograph, the reflection looks dull and heavy, and, except as a reminder to the person who made it of the beauty of the scene, the picture is disappointing.

There is another reason why a very perfect reflection is pictorially unsatisfactory, and that is connected directly with its very perfection. Balance in a picture is a necessity, but exact symmetry is a fault. A landscape, however well composed in itself, when duplicated upside down by a reflection, is spoiled. A broken reflection may help it, but a perfect reflection never. Most of us, at some time or other, have made photographs which can be looked at either way, so exact is the duplication; but then they are only curiosities.

This matter is made worse when, as often happens, the reflecting-surface is a river with sloping, tree-covered banks. The photograph then may be symmetrical both ways, a V-shaped sky at top between the trees, and an inverted V-shaped reflection between reflected trees, the lines of the subject having an X-like form.

These and other reasons, to go into which would involve a lengthy consideration of the whole subject of pictorial representation, lead us to the conclusion that the perfect, mirror-like reproduction of a landscape in calm water, beautiful as it is to the eye, has an appeal which cannot be conveyed by any camera-rendering. It is a thing to be enjoyed in the reality for its beauty of coloring and rich suggestiveness; but it is hardly a thing to be photographed, except as a personal memento.



AUSABLE CHASM FALLS

L. J. CREEGAN

Ausable Chasm, The Adirondacks, New York

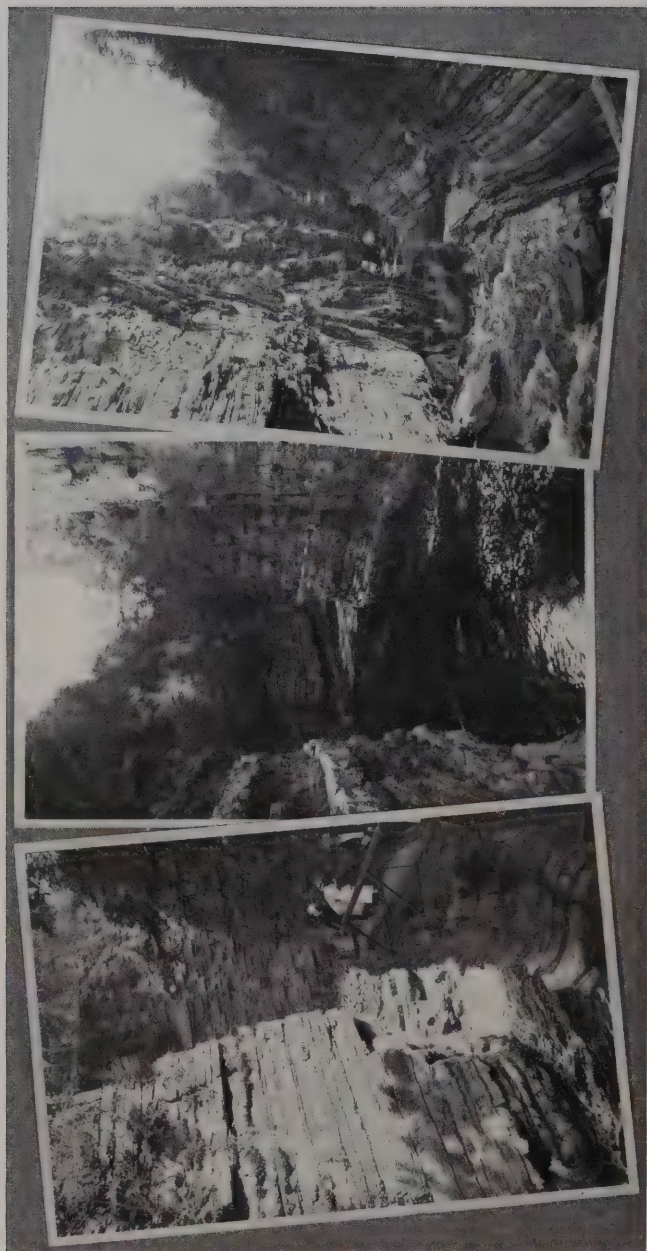
L. J. CREEGAN

THE familiar expression, "Oh! if I only had my camera with me" is apt to be heard frequently at Ausable Chasm. This canyon in the Adirondacks is one of the beauty-spots of the East, and the tourist and photographic enthusiast cannot fail to visit it without a distinct feeling of satisfaction. Here nature has lavishly provided a variety of scenery in a combination of rushing and smooth waters, deep rock-bound gorge and green foliage which is a delight to the eye and stimulates the imagination. It calls up thoughts of the Indian with his bow, arrows and birchbark-canoe, once lord of this part of the world.

The wonder of the place strikes the visitor at once, as he descends the wooden stairway which leads from the starting-station at the main road and then comes upon the flat platform of solid rock that borders the rapidly rushing water which has come over the falls just ahead. Paths, with steps cut in the solid rock and protected by safe iron-railings, lead through the canyon, sometimes on one side, sometimes on the other, the crossings being made by means of small

bridges which offer an opportunity to view the black, swirling water from directly above. The rock-surface, in places, is cut out into various forms, some of them roughly resembling carvings of animals or human beings. Nature, during countless centuries, has wrought with the constant action of water effects similar to the rock-hewn carvings of the ancient Egyptians; and one viewing the scene cannot help looking for the fancied entrance or doorway to some old tomb or secret chamber. The rock-surface is varicolored, ranging from light gray, almost white, through the shades of red, brown, slate blue and dark tones of gray which are almost black. At the bottom of the gorge the water flows seal-brown in color and in places a distinct black. This very dark water gives the place a rather awesome atmosphere which soon disappears in the sunlight.

The chasm is about two and a half miles long, and half the journey through it is made on foot as far as a rest-house and station where the visitor enters a specially constructed boat for the rest of the trip. Each boat accommodates about twenty persons and two boatmen—one in the



VIEWS IN AUSABLE CHASM

L. J. CREGAN



AUSABLE CHASM

L. J. CREEGAN

bow and the other in the stern—who steer the way down stream by means of long paddles, going between the narrow walls which are densely shaded and dark in places, finally emerging into the intensely bright and open water in front of the landing-place at the end of the chasm. Ropes have been noticed along the walls, during the journey. These are used by the boatmen to pull their way back hand-over-hand, as the current is too strong to paddle back.

Ample opportunity is offered the camerist to register on his film impressions of this splendid scenery for a permanent reminder and record of his trip. His exposures should yield a series of pictures which will be interesting to refer to and to show to his friends for many years to come. Snapshots may be made at almost any point on the paths, from the stairways leading up or down the rocks, on the small bridges which cross from one wall to the other, or from the boat and landing-places. A light tripod might be used to some

advantage in the darkest spots to get more detail in the shadows; but a fairly large lens-opening with an instantaneous shutter-speed is sufficient to obtain satisfactory results. The accompanying illustrations were all made in July with a No. 1 Special Kodak held in the hand, and using stops F/6.3, F/8 and F/11 and 1/25 of a second shutter-speed, which seemed to be sufficient.



A PHOTOGRAPHER, to be worthy of the name, must be able to form a definite idea as to what he wants, and then be able to work straight towards the realisation of his idea. To this there is no exception, for it applies equally to the getting of a record of the movements of an instrument, to the photography of a spectrum, and to the production of photographs which are generally distinguished as "pictorial".

H. CHAPMAN JONES.

Trimming and Mounting the Print

G. C. WESTON, F.R.P.S.



It is now recognised generally that trimming and mounting implies more than cutting off the waste edges of a print and attaching it to a card for convenience in handling and framing. Trimming includes the selection of that part of the print giving a composition and balance which best conform to the idea we wish the picture to convey. Mounting, in addition to the mere attachment of a print to some form of support, embraces the choice of the best means of showing up and isolating it from its surroundings. Prints are frequently seen, however, in which it is apparent that the mounting scheme has not received the consideration that is its due; even among the entries sent in to the leading exhibitions many examples are presented having styles of mounting that cannot fail to detract from the value of the print. In the following notes a few suggestions are made relating to the æsthetic and practical sides of the subject.

When trimming a print, it is an advantage that it should be flat. Probably the best way to remove the curl usually found in a gelatine-coated paper is to roll it around some cylindrical object, such as a cardboard tube, the reverse way to its curl and leave it for a few moments. If a sheet of stiff paper is attached to the roller after the fashion of a blind and rolled up around the prints the operation is facilitated. If nothing further than trimming off the waste edges is necessary, squaring up can be done as soon as the print is flat. Should, however, it be necessary to consider if any improvement in the composition or shape of the print can be effected by a more drastic trimming, then it is convenient to use the well-known L-shaped pieces of card by which the rectangle enclosing the picture-space can be varied at will. The area finally decided upon should be marked off in pencil-lines upon the surface of the print, and it is essential that these lines enclose a true right angle in each of the four corners. The use of a tee and set square will easily give this, but if a guillotine cutter is used the marking off is not necessary. A smooth board with at least one true edge, preferably a drawing-board, is a necessity if much work is done.

For trimming off the waste edges by hand a mount-cutter's steel straight-edge is employed; the tee or set square should never be used for the purpose. Any knife having a thin, good steel-blade will answer for cutting, provided it

is kept well sharpened; discarded safety-razor blades fixed in a suitable holder are excellent for the purpose. Common strawboard will be found a suitable material for cutting upon, and less likely to dull the edge of the knife than a harder substance such as zinc or glass; old calendars are useful for the purpose. In trimming, the cut should be made towards and not across the body, with the straight-edge held firmly down upon the print close against the pencil-line. Sufficient pressure must be put upon the knife to sever the paper at one cut, and if the knife is in good condition this is easily done without any suggestion of wedging the fibres apart. When cutting, incline the top of the knife outwards from the print in order to produce an undercut or bevel, as this obviates a white edge showing around the print. The use of a guillotine trimmer is well understood and makes the operation much more rapid. Whatever method is employed, it is as well to check the accuracy of the print for squareness after it has been trimmed; this can be done by gently bending it so that opposite sides are on the top of one another, when, if all is true, they will be seen to be of equal length.

The selection of a suitable mount involves the consideration of its size and proportion to the print, and possibly its color and texture. The present fashion of employing light-toned mounts for most work demands that the print should be a good one: modification of the apparent key or color of a print by alteration of the tone or tint of the mount is no longer possible. For the average print a dead-white mount is not so generally useful as what is termed a "broken white," that is, a white having a tinge of cream, yellow, gray or green in its composition. Mounting-boards and papers can be obtained in a great variety of textures; extremes in this respect are seldom desirable, and the effect of contrast with the surface of the print must be kept in mind. It is safest to pair like with like, *i.e.*, a mat-surfaced print is best placed on a fairly smooth mounting-paper, unless it is wished greatly to emphasise its smoothness, when a rougher paper can be used.

With regard to size, it may be taken that there is one particular size and proportion of mount for every print, one that gives the most satisfying impression of balance and isolation without evidence of its playing any part in the effect. Most frequently other conditions control and prevent a free choice in the matter—



ROARING BROOK IN FEBRUARY

J. EARLE BACON

APPALACHIAN MOUNTAIN CLUB

the size of a frame, exhibition standards and portfolio sizes generally impose restrictions on the dimensions of the mount—but, as a rule, it will be found that a small-sized print will stand a proportionally larger mount than a large one. A print of about $3\frac{1}{4} \times 5\frac{1}{2}$ size can be placed upon a mount of four to five times its area with satisfactory results, but it is obvious that the same relative proportions cannot be employed when a 12×15 or 16×20 print is under consideration.

A few general principles concerning the size of the mount and the position of the print upon it may be enumerated, but it must be understood that nothing in the nature of rules can be applied. Generally, the sides of the mount may be proportional to those of the print; that is, they cut the same diagonal, but variation of this principle is often advisable. For example, it may be desired to emphasise the apparent width of a print, say, of a stretch of moorland; a wider mount giving greater side margins will suggest this effect. Conversely, if the sensation of height is desired, either the height of the mount is increased or the side margins reduced. A print is never placed in the geometric center of the mount, because, if this is done, a dropped and unsatisfactory appearance results. It is

a usual practice to allow, in the case of a horizontal print, the top and side margins to be of equal width and the bottom margin somewhat greater. This extra width of margin at the base should not be a simple proportion of the others, such as twice or half as much; such a division of space appears too regular or mechanical; an increase of one- or two-thirds is more acceptable to the eye. The margins allowed around a vertical print are generally equal at the sides and bottom, with the top reduced by about one-third. If, however, such a print approaches the panel-shape a slight increase in both top and bottom margin is desirable.

The placing of a print upon the mount should receive other considerations than those just mentioned. Every print having pictorial pretensions has its principal center of interest, and the above conditions may often be modified in order to aid and emphasise this. A print mounted upon a plain base gives the sensation that there is too sudden a jump between the margins of the print and the mount; it seems to call for something to soften this break between them, and various expedients are employed with this end in view. The print may first be mounted on a paper of slightly different tint or tone from that of the base, cut so as to produce a narrow



ON BELKNAP MOUNTAIN

W. E. LEONARD

APPALACHIAN MOUNTAIN CLUB

margin; a border may be tinted on the base in water-color paint, or pencil or crayon-lines ruled around the print; but whatever method is employed, it must be used with restraint and not allowed to become assertive in itself. If a tinted paper or water-color surround is used, it is best to have it in harmony with the tone of the print and only slightly deeper in tint than that of the mount. Lines ruled on the mount must not be strong, dark or heavy ones, and the spacing must receive attention. Equal subdivision of space and multiplicity of lines should be avoided, and it must always be remembered that the object is to blend off the sudden step at the edge of the print, therefore the means employed must not attract attention to itself by being too assertive or decorative.

The actual attachment of the print to a mount

can be accomplished in many ways, the best of which is by dry-mounting. Being so well known it is unnecessary to describe this process in detail, but one little point that is occasionally overlooked consists in having the mount, print and tissue all at the same temperature. Unless this precaution is taken, shrinkage of one or the other when placed in the hot press may cause a thin line of the tissue to exude and show around the edges of the print.

The secret of attaching a print to a mount by pasting it on consists in having the paste in a suitable condition, *i.e.*, neither too stiff nor too fluid, and using as little of it as possible. Everything that is required for the operation should be at hand so that it can be carried through without delay. In order to avoid getting any paste on the front of the print, it should be held

face downwards on a clean piece of paper with the outstretched fingers of the left hand and the paste rapidly applied by means of a stiff hog-hair brush. The object is to get a smooth, even coating of paste over the whole surface, but as thin as possible; when approaching the

subsequent cockling. No attempt should be made to effect a rapid drying, as this is the cause of cockling, and many of the methods advocated for the purpose of avoiding this trouble will often introduce other undesirable features.

Enough has been written to indicate that the



PONY TRAIL, B.C.

E. F. SCHEIBE

APPALACHIAN MOUNTAIN CLUB

edges of the print carry the brush well beyond them on to the paper underneath before lifting it up. A final glance is then given for any hairs or grit on the pasted surface; these can be lifted off by a sideward jab of the brush. The print should now be quickly inverted and placed in its position upon the mount, covered with a sheet of paper and rolled with a roller squeegee from the center outwards. When mounted, the print can be placed under pressure such as that given by a sheet of plate-glass, and left undisturbed for as long as possible in order to avoid

mounting of a print is an operation worthy of a little thought and care; its aim should be simplicity, schemed to emphasise the good points of a print without showing that it has been designed or arranged for that purpose.

Quarterly Journal, Camera Club, London.

[A mechanical method of mounting photographs in the proper position from top to bottom of the mount was given by Alvah G. Clark in "The Crucible", in the July, 1922, issue of PHOTO-ERA MAGAZINE.—EDITOR.]

Coloring Prints with Oil-Colors

WILLIAM S. DAVIS

Part I



THOUGH prints in monochrome are the standby for pictorial workers, many uses are found for well-executed hand-colored photographs by the industrial photographer and the amateur camerist. Among the uses we may name are—carefully made copies of paintings, accurate representation of the natural coloring of flowers, birds and other subjects recorded by the nature photographer, illustrations of manufactured products for advertising purposes, topographical views, and decorative greeting-cards. Vacation-days may be pleasantly recalled by a few framed, colored enlargements which illustrate typical scenes and incidents. However, it is not my purpose to hold forth at length upon the adaptability of colored prints for different purposes; but, instead, to get down to “brass tacks” by giving some instructions upon coloring to those who may wish to try it.

Among the various mediums used for the purpose, oil-colors possess certain merits which claim attention. They will give rich effects; are permanent to light, if ordinary care is taken to avoid the comparatively few fugitive pigments; there is no difficulty about blending tints nor avoiding streakiness; and, if a mistake in coloring is made, the tints already laid can be entirely removed and the work begun again. In view, therefore, of their many excellent properties the instructions which follow will be confined to the manipulation of oil-colors.

Materials

Several brands of “photo oil-colors” can be had, or one may use regular oil-colors as sold for artists’ requirements. If the first is employed, the makers’ instructions with reference to any special medium for thinning should be followed, but with this possible exception the general manipulation will be the same whichever kind is used. Besides the necessary assortment of colors one needs:

- Mixing medium
- Spirits of turpentine
- Absorbent cotton
- Some clean, soft, cotton-rags
- Several pointed red sable-brushes
- China slab (or dinner-plate) to mix colors upon
- Board upon which to pin print
- Push-pins or thumb-tacks

The average individual will already have some

of the items named, and the outlay necessary to procure the rest will not ruin any pocketbook.

A multiplicity of colors is best avoided, since all the tints and hues required may be produced from a few basic colors with a greater degree of accuracy than when a larger number are drawn upon. The following named colors provide a satisfactory assortment: Alizarine crimson, Vermilion (French, or orange), either Zinc or Lemon yellow, Transparent gold ochre (a more transparent variety of Raw sienna), either Cobalt or New blue, and Zinc white. These can be had in any of the standard makes of artists’ colors in “single” tubes half an inch in diameter, and from two to four inches in length according to the grading of the colors, or in tubes of larger size. Because only a thin film of pigment is spread upon a print, small tubes of color will last the amateur a long time. At the beginning, one may even cut the limited list of colors given above to crimson, Zinc yellow and New blue, as much good work may be done with these three; but a wider variety of treatment is possible when the others mentioned are at hand.

The medium is needed to thin the colors when pale, transparent tints are wanted and to assist the drying of the pigments. A kind suitable for use with any make of regular colors is composed of turpentine, raw linseed oil and dryer, either common Japan dryer or the kind sold by artists’ colormen under the name of Siccatif de Courtray. The proportions of the ingredients may be altered to suit individual needs; but for general purposes equal parts of oil and turpentine, with about a teaspoonful of dryer to every ounce of the mixture, will be found satisfactory. If a more fluid medium is desired, increase the proportion of turpentine, or even omit entirely the oil. One must be guided in this respect to a great extent by the surface quality of the print—also, whether it is desired to have the colors dry somewhat glossy or a dull mat finish, the latter being obtained by increasing the proportion of turpentine. A good supply of absorbent cotton should be kept at hand, as this is used in tufts or wads to spread and to blend tints over the large areas of the picture.

The sable-brushes are used to touch up details or parts that are so small that the color cannot be applied to them by means of the cotton. One about number 2 in size will answer, though it is a convenience to have several of assorted sizes, such as numbers 1, 3 and 5. Before putting

brushes away, after using, they should be rinsed in turpentine to remove the paint; then washed in soap and warm water, with a final rinse in clear water, to remove traces of turpentine. The hairs should then be drawn to a point by passing each brush between one's thumb and forefinger. Treated as described, brushes will remain soft and in perfect shape until worn out by use—assuming that a good grade has been purchased. The other items do not call for comment.

Prints Best Adapted for Coloring

Prints upon bromide or gaslight paper which possess a slightly rough surface afford the best foundation for working upon with oil-colors, though it is practicable to apply these to a smooth or glossy surface where such is deemed essential for the preservation of fine detail, as in some kinds of record work. The rough surface is much the best, however, where a broad massing of color is required, let us say for pictorial interpretation of landscape-material. In general, subjects that lend themselves to the working out of schemes calling for the use of massed colors, accented by smaller spots of complementary color, are best adapted to artistic treatment. As a rule, a black-and-white print is more suitable than one having a sepia, or other colored, image. Occasionally, though, there are exceptions to this general rule, as when one contemplates the development of a tonal color-scheme, *i.e.*, a theme based upon variations of a single color, or closely related colors. In such a case a foundation-image composed of the dominant color decided upon will tend to aid one in working out the effect.

When one wishes to preserve the detail and gradation of the image, it is, of course, necessary to employ transparent or semi-transparent tints, the application of which naturally deepens the image. Because the blacks and grays of the photograph which show through the tints not only deepen them but modify their hue, it is apparent that the print should be somewhat lighter than normal to lend itself well to coloring. Parts that represent very bright, pure, colors, such as yellow, scarlet, sky-blue, etc., should be as light in the print as possible without the loss of important detail. This is particularly necessary in the case of such subjects as flower-studies. To obtain the proper quality of image, red or yellow flowers, especially, should be photographed upon panchromatic plates, and a suitable ray-filter used as well. There is, however, a simple method of making portions of an image which print disproportionately dark come lighter, and this is to stain such portions of the negative with a thin wash of yellow

aniline dye. This retards the light-action upon the printing-paper; and, if carefully done, will largely overcome the lack of proper color-values in a negative made without a suitable compensating-filter.

If the picture shows an expanse of clear sky represented by a suitably graded tint of gray, it is advisable when making a print, especially for coloring, to shade the sky-portion of the negative while printing to render this white in the print, for a white foundation allows the production of the purest delicate tints.

Prints of fairly large size are best made upon heavy-weight stock, and all prints before coloring should be flattened by keeping under pressure for awhile. First, however, it is a good plan to coat them on the back with gelatine, applied warm, using thirty to forty grains of plain table-gelatine to each ounce of hot water. This treatment permanently reduces the tendency to curling which all papers coated with a gelatine-emulsion have a tendency to do.

Harmonious Color-Combinations

The crude effects not infrequently seen in hand-colored prints are often traceable to a lack of understanding on the colorist's part of certain laws of color-harmony. The employment of vigorous color is not objectionable—in fact, such treatment may be necessary—but this is a very different thing from a mere medley of bright colors, used without due regard for their relation to one another.

Photographers who are sufficiently advanced in theoretical knowledge of photographic technique to understand the principles of orthochromatics and three-color work will easily grasp the scientific basis upon which color-harmony rests, as this represents definite combinations of the colors that constitute the spectrum of sunlight. As is well known, red, green and blue-violet are regarded as the spectrum primaries, for light-rays of these colors, in combination, form white light; and, in various proportions and combinations, all the other colors visible to the eye. We cannot, however, duplicate these results by substituting pigments of corresponding tints for the light-rays mentioned; but we can work out all kinds of color-combinations in pigments by employing such as are sometimes called the subtractive primaries, *viz.*, crimson, yellow and blue. These are, therefore, regarded as the primary colors in pigments, and are represented well enough for our purpose by Alizarine crimson, Zinc yellow and Cobalt blue. Intermediate colors are obtained from these by combining as follows: Violet and purple—a mixture of crimson and blue in varying proportions; green—

mixture of blue and yellow; orange—mixture of crimson and yellow; browns—a mixture of all three primaries, but with red and yellow predominating, a russet hue being produced when the yellow prevails over the other two; a reddish hue when the crimson is in excess, and a purple one when a slightly larger amount of blue than usual is used with the crimson. By adjusting carefully the proportions used, a mixture of the three primaries will produce a black, or used thin, a series of grays. Thinning any color, or mixture, named with the Medium gives a lighter transparent tint, and by the addition of Zinc white several lighter opaque tints. My reason for including Vermilion and Transparent gold ochre in the list of colors previously given is due to the fact that a more brilliant, intense, orange may be produced by using Vermilion in place of Alizarine crimson in mixtures which contain yellow, as well as being useful when touches of bright scarlet are required, and gold ochre provides a transparent golden yellow that is valuable, used alone or in combination with blue to produce rich, transparent greens.

The complementary of any pigment primary is composed of a mixture of the other two primaries in correct proportions. To determine when any color is a true complementary of another, mix the two and note whether a neutral gray is produced. Exact complementaries always neutralise each other. For this reason, any tint that is too strong or pure may be reduced, or grayed, without changing the character of its color by the addition of the complementary, but in a smaller quantity than is required to secure complete neutrality.

The accompanying chart, Figure 1, will be found a convenient guide for mixing tints and arranging color-harmonies; twelve colors and intermediates of the spectrum being shown, including both spectrum and pigment primaries. The colors named at opposite ends of each straight line are complementary to each other. The heavy black lines indicate the pigment primaries. To make the three colors named between any two of the pigment primaries, mix the latter. For example: purple, violet and blue-violet tints are produced by mixing crimson and blue in different proportions. Likewise, varying proportions of the blue and yellow give blue-green, green and yellow-green. Different "values" or shades of clear color are designated as *tints*. Colors which are grayed or partly neutralised in character are called *hues*.

If the reader has had the patience to follow me thus far, the reason for going into what must to many appear dry, technical detail will presently be made clearer; for a colorist, who

possesses the information given, can work out in a more intelligent manner harmonious color-effects. Probably, however, more than one reader will feel like asking what more is necessary than to copy as closely as possible the colors of objects, or the tints in different portions of an outdoor scene, rather than give thought to "color-schemes", "harmony", and all that sort of thing. Well, the facts in the case are these: although nature as a whole is harmonious in color, viewed under the unifying influence of the light-filled atmosphere, it does not follow that a bit here or a bit there necessarily contains all

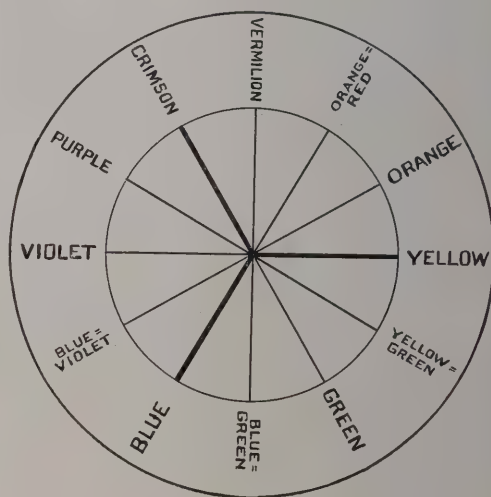


FIGURE 1.

the color-elements required for the creation of a well-balanced effect, any more than bits snapped at random are productive of well-ordered compositions; for there is such a thing as color-composition as well as the kind built up of lines and tones. Then, too, we cannot duplicate in our picture the color of objects bathed in light and atmosphere by matching the local colors of each object with our paints, since a picture is simply one flat surface and all parts of the image—whether representing sunshine or shadow, foreground or distance—must be illuminated by the same general lighting, which is normally an indoor lighting, differing materially from that in the open-air. Our colors, therefore, have to be so adjusted that they will give an *interpretation* of the impression we receive when viewing the subject, rather than anything approaching a literal rendition.

The color-effects one sees may, broadly, be divided into three classes. In one class the subject exhibits a series of related colors or hues

producing what is termed a *color-harmony*. One may begin with any color named in Figure 1, work in either direction, and produce a color-harmony by using from three to six of the colors contained within half of the circle, together with as many subtle variations of each as seem desirable. Thus, one might take yellow as a key-note, and develop a color-scheme composed of yellow, yellow-green and green, or go the limit, which would be yellow, yellow-green, green, blue-green, blue and blue-violet. Provided not less than three tints or distinct variations are used, one may omit any color which may happen to come between those selected; in other words, any combination coming within half the circle may be chosen. Going in the opposite direction, one might work from yellow around as far as purple on the color-dial.

The second class of effects are those in which distinct complementaries are found producing *color contrasts*. Many strongly-lighted subjects show complementary color-effects for the reason that the shadows may assume a color complementary to the most brightly lighted parts. This is exemplified in clouds at sunset—the portions in shadow assuming a color that is the complementary of the brightest portion of the sky below them. The judicious use of complementary color adds much to the brilliancy of a picture, and is sometimes most helpful in suggesting the contrasts produced by bright sunshine. For example, the orange-red of a brick house in sunshine is intensified by the presence of the blue sky above, and the red likewise causes the blue to appear purer in tint—a case of simultaneous contrast increasing the vividness of both colors. In a picture, lowering the intensity or purity of one complementary further intensifies the brilliancy of the other. Thus, the purple-gray hue of a distant hill, or a shadow, effectively accents the yellow-greens in sunlit grass or foliage in the foreground. Although the maximum color-contrast occurs when two complementaries are placed in juxtaposition, they will exert a marked effect even when separated by several other colors; but these should be harmonious to the complementaries, as, for instance, purple and yellow-green in connection with yellow and violet. We would then have a scheme which would contain two pairs of complementaries (see the color-dial, Figure 1). Instead of working complementaries in pairs to produce a balanced scheme of color, one can make use of several closely related colors and accent these by a mutual complementary. A mixture of violet and purple forms, for example, a tint that acts as a complementary toward both yellow and yellow-green. A purple-crimson acts in the

same manner toward yellow-green and green, and the list might be extended to cover all the other colors on the chart; but the combination can easily be found by the reader.

The third class of effects are known as *tonal*; all the colors present partaking in some degree of the predominant color. Such effects are often seen in the late afternoon when the haze or smoke in the atmosphere imparts a yellow hue to the light, the effect upon the colors of a scene being similar to that produced when any ordinary subject is viewed through a light-yellow ray-filter. Tonal effects may, of course, occur under conditions other than the one mentioned, and be based upon different colors.

As a means of cultivating one's sensitiveness to color, and increasing self-confidence in its employment, I would recommend the making of color-notes in pastel (or other convenient medium) from nature, and if possible at the same time as the photographs that are to be finished in color. When this is impracticable, written notes will prove of some service, if only to stimulate more careful observance of the effect that is present,—but whether dependence is placed upon a rough sketch, written description, or one's memory, the really important thing is to look with clear mental vision, unhampered by preconceived ideas about what colors the objects should exhibit. Just because they were taught, when children, that the sky is blue and the grass is green it seems as though many people are quite satisfied to go through life accepting the statement as a truism, and in consequence never really see the changing colors everywhere presented to view. At one time or another the sky may show every visible color of the spectrum—the same is true of water, and to a considerable degree of "white" snow, as well. Grass, covered with morning dew, and viewed against-the-light—which causes the wet blades to reflect much of the sky-color—presents a very different aspect from a field of grass under a noonday sun, and the color-variation between sunlit grass and that lying in deep shadow may be even greater.

The beginner, especially, can gain much information regarding the adaptation of nature's color-effects to pictorial requirements by studying good paintings and color-reproductions of good quality. Aside from the high-grade reproductions of paintings to be found in the art journals and some other magazines, many really fine color-schemes are presented in advertisement-designs and the prints attached to the best grade of advertising-calendars, hence examples are within the reach of everyone.

(To be continued)



A NIBBLE ?



EDITORIAL



Two Kinds of Camerists

IN view of the prevailing mania of private individuals offering prizes for names of opprobrium applied to a certain class of law-violators or, indeed, persons who disregard established customs, it has been suggested that in this category be included promiscuous snapshooters—those impertinent or thoughtless camerists who photograph anybody or anything in sight. Although the Editor, personally, is not averse to see violators of the rules of propriety get what they deserve, he does not consider it necessary to seek or to coin a fitting term for offensive snapshooters. He believes that the self-inflicted epithet, “camera-fiend”—used in an exaggerated sense by young camerists—might be quite properly applied by the general public to offending camera-users, although this term is supposed to designate a camera-enthusiast. As the tendency among newspaper-men is to avoid long words as much as possible—witness the odious substitute, “photo”, for photograph or photographer—the word “fan”, for fanatic, came into being; so that we have, and rather enjoy, the much-used term, “baseball-fan”. Similarly, the Editor would not object if the term, “camera-fan”, were originated—meaning, of course, a camera-enthusiast, *i.e.*, one who practises his hobby with ardor, but with propriety. Occasional contributors who like to refer to themselves or others as “camera-fiends” or “camera-bugs”, whereas they may mean exactly the opposite, should learn to express themselves with discrimination and accuracy. The terms, “camera-fiend” and “camera-fan” imply sportive familiarity—the former to be used in a jocular sense and the latter in a contemptuous one.

Do Painters Use Photographs?

THE question is sometimes asked, “Do painters use photographs?” The answer is in the affirmative, and there is a twofold reason. Some painters are truly jealous of photography as a medium of artistic expression and, at the same time, secretly use it in their work! Others of this class, asked if they use photographs as an aid to portrait-painting, reply in the negative. If an art-student were to rely on photographs as a basis of his work, he would retard his progress

in drawing. That is self-evident. Were he a ready and accurate draughtsman, he could use photographs occasionally as a guide, if necessary, without danger of its impairing his drawing-ability. There are artists of repute who do not hesitate to admit that they resort to the use of the camera in order to save valuable time, and to capture fleeting expressions of their sitters. A well-known American portrait-painter told the Editor that one of his most successful portraits was the result of a composite produced from ten portrait-photographs, the subject being a man of exceedingly nervous temperament. Lenbach, the famous Bavarian portrait-painter and the author of over three thousand portraits—including those of Prince Bismarck, Field-Marshal von Moltke, Richard Wagner and Paul Heyse—states in his autobiography that he utilised the camera in order to shorten the mere study of the human form, adding that he recommended the camera to artists who can emancipate themselves readily when necessary from the mechanical aid, and who do not permit their æsthetic taste to be destroyed by the hardening realism of actualities. It may be interesting to know that a successful Boston painter, who was active about forty-five years ago, had never learned to draw and based all his portraits on photographs—solar enlargements, as they were called in those days. Many painters, in order to save valuable time and spare their sitters, use the camera freely. Today, painters have become so broad-minded, that they not only welcome the camera as an aid to their work, but acknowledge pictorial photography, at its best, as one of the fine arts.



FINGERPRINTS on the camera-lens are a common cause of faulty negatives. In certain styles of small pocket-cameras, whether in use or carried in the pocket, the lens is constantly exposed, being wholly unprotected. Thus, the outer surface comes in contact with the fingers during the camera's hurried use in snapshot-work, and no thought is given to the condition of the lens which, in a short time, becomes covered with fingermarks and produces negatives that are thin and foggy. It should then be cleaned with a suitable fabric.



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Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Prizes may be chosen by the winners, and will be awarded in photographic materials sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books. If preferred, the winner of a first prize may have a solid silver cup, of artistic design, suitably engraved.

Prints may be regarded as ineligible for a competition if any of the following rules are not fully complied with by the contestant.



Rules

1. This competition is free and open to photographers of ability and in good standing—amateur or professional.

2. Not more than two subjects may be entered, but they must represent, throughout, the personal, unaided work of competitors. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered into competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

3. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail. All prints should be mounted on stiff boards. A narrow margin is permissible.

4. Each print must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer, and printing-process. Enclose return-postage in this letter. Data-blanks sent at request.

5. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he shall have received official recognition.

6. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data. Criticism at request.

7. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other. Large packages may be sent by express, prepaid.

8. Competitors who have won three first prizes within a twelve-month become ineligible to compete for prizes in this competition for two years thereafter.

Awards—Advanced Competition

Pictures by Artificial Light

Closed January 31, 1924

First Prize: Dr. T. W. Kilmer.

Second Prize: Herbert J. Harper.

Third Prize: Walter P. Bruning.

Honorable Mention: Maxfield Bear; Cornelia Clarke; L. J. Creegan; Eleanor F. Jones; Edward D. Mudge; U. M. Schmidt; K. R. Sipple; Edgar S. Smith; A. L. Tracy.



Subjects for Competition—1924

"Pictures by Artificial Light." Closes January 31.

"Miscellaneous." Closes February 29.

"Child-Studies." Closes March 31.

"Street-Scenes." Closes April 30.

"Bridges." Closes May 31.

"Marines." Closes June 30.

"Landscapes with Clouds." Closes July 31.

"Mountains and Hills." Closes August 31.

"Summer-Sports." Closes September 30.

"Architectural Subjects." Closes October 31.

"Domestic Pets." Closes November 30.

"Indoor-Genres." Closes December 31.

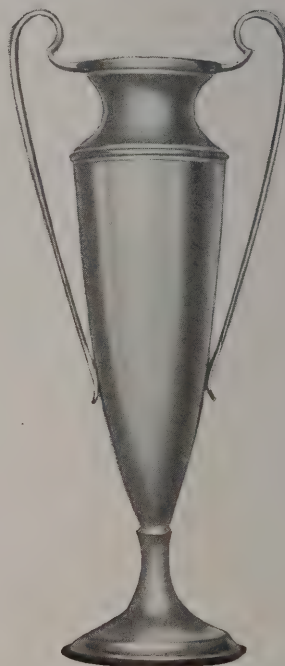


Photo-Era Prize-Cup



Copyright, 1924, T. W. Kilmer



THE PILOT
DR. T. W. KILMER
FIRST PRIZE—PICTURES BY ARTIFICIAL LIGHT



FAIRHAVEN TOWN HALL BY NIGHT

HERBERT J. HARPER

SECOND PRIZE—PICTURES BY ARTIFICIAL LIGHT

Advanced Workers' Competition

THE author of "The Pilot", on the preceding page, needs no introduction to PHOTO-ERA readers; for he has won first prize so many times in the Advanced Workers' competitions, and each successful picture has been a masterpiece—witness his portrait of Dr. E. L'H. McGinnis (June, 1916); Rubenesque head (July, 1916); portrait of Dr. H. (July, 1917); portrait of "An Old Movie Actor" (May, 1922), and now, his friend Dr. McGinnis again, but in the costume of a sea-faring man ("The Pilot") which he is truly; for he has followed the sea a great part of his life, writing "The Cruise of the Yampa", a sailing-vessel upon which he sailed from New York to St. Petersburg, Russia. Doctor Edward L'Homme McGinnis—the subject of the present portrait—is a practising physician of New York City. He stands very high professionally, his specialty being Electro-Therapeutics. His work in cancer-research along these lines has often been published. Photography has been his hobby for many years and extends away back to the old wetplate-days. He is also fond of the water, owning several sea-going craft, on one of which, last year, he took his friend Dr. Kilmer for a cruise. It was then, when at the helm, in a heavy sea, that he suggested to the keenly observing Dr. Kilmer the picture of "The Pilot", which was made, later, at the former's home, the subject appearing in the same oilskins and "sou'wester" he wore on that rough trip. Besides being a superb and expressive character-study, the picture is a fine likeness and bears the impress of the artist's forceful and genial individuality, as well as his supreme technical skill. The original print is a 11 x 14 multiple gum in dark green, ten printings.

Data: 11 x 14 portrait camera; 24-inch Special Verito lens; stop, F/5.6; Cooper Hewitt light (4 tubes); 5 seconds; Eastman Portrait Film; M. Q.; contact-print on Artura Special Studio for reproduction.

"Fairhaven Town Hall—By Night" received first prize in the architectural class of the Swain Camera Club's competitive exhibition, at New Bedford, last November, which circumstance, however, did not prevent the maker, Herbert J. Harper, from entering it in our "Pictures by Artificial Light" competition, where it won the second award. Ordinarily, pictures of this sort are regarded as merely technical efforts, the illumination remains unchanged from first to last and the only means left to the camerist to express his artistic discrimination is to indicate a pleasing design, and that is not always possible. Mr. Harper seems to have studied the pictorial possibilities of his subject and evolved a tasteful composition from the group of brightly illuminated openings or arches. Here, artistic judgment and technical ability went hand in hand. There was enough diffused light left outside the building to suggest detail, here and there, so that absolute darkness did not prevail.

Data: July, 9 P.M.; 5 x 7 view-camera; 8¼-inch Wollensak Velostigmat, Series II; stop, F/11; 20 minutes; Eastman Commercial Ortho-Film. Metol-Hydro; enlarged on Eastman Vitava Etching Brown K.

The innocent, dimpled face of the child "Nadine" makes no vain appeal to the beholder. It is enhanced by the winter-costume, forming a pleasing contrast. It were better, however, if the buttons were less disquieting and diverting by their brightness. Local reduction in the negative would have done much to improve the picture in this respect. No data.



NADINE

WALTER P. BRUNING

THIRD PRIZE—PICTURES BY ARTIFICIAL LIGHT

Honorable Mention

IF tending the baby is going to be the regular nightly task of the dutiful father, pictured in No. 1, page 218, he is to be pitied. Or shall I say rather the little one he is tenderly nursing? The picture deserves to be praised for the simplicity and directness of the portrayal. The table bears only two objects—significant accessories, *viz.*, a lamp and a clock. Of course, the former is not the main source of illumination; indeed, it is scarcely a supplementary one. As the scene could not have been adequately photographed by its feeble light, a flashlight was resorted to by the artist, and with admirable effect as is shown by the result. The living group has been neatly balanced by the group of objects at the left, so that we are looking at a consistent and pleasing ensemble.

Data: Made at night; $3\frac{1}{4} \times 5\frac{1}{2}$ (3A) Autographic Graflex; $7\frac{1}{2}$ -inch B. & L. Tessar Ic; at F/8; flash (Eastman Spreader Cartridge); Eastman Autographic Film; pyro; print, P. M. C. No. 1; M. Q.

The "Wrigley Building", No. 2, is better than the average picture of this class. There is a visible attempt to produce a pleasing composition, though the elongated reflections of electric lights do not appear to lend themselves to such a purpose. If the principal ones could have been eliminated (in the resulting negative), there would be less confusion in the foreground.

Data: Oct. 5, 6.10 P.M.; Ica Ideal B. Camera; 13.5 cm. Carl Zeiss Tessar; at F/4.5; 150 seconds; Eastman Film Pack; tank-development—Pyro-Metol-Quinon; print Artura Carbon Black D; M. Q.

No. 3 is a delightful theme and well interpreted. The number of children undoubtedly listening to a Thornton Burgess Bedtime Story suggests a room in a children's home; but the white "nighties" contrasting strongly with the dark talking-machine and the broad vertical lines in the background militate against artistic treatment. The effect is too literal.

Data: December, 7.30 P.M.; $3\frac{1}{4} \times 4\frac{1}{4}$ Contessa camera; $4\frac{4}{5}$ -inch Carl Zeiss Tessar F/4.5; at F/9; made by flashlight; Agfa roll-film; Rodinal; enlarged on P. M. C. No. 9.

The porch of the handsome residence pictured in No. 4 is lighted up, ready for company—according to the title—about to receive friends on New Year's eve. The scene is very realistic, thanks to the eminent technical skill of the camerist. Clean-cut, faultless workmanship—no distortion, no halation—is due to outstanding merit of Mr. Schmidt's contribution.

Data: December, 9.30 P.M.; artificial light; 6 minutes; 5x7 view-camera; $7\frac{1}{2}$ -inch B. & L. Ic F/4.5; at stop F/8; Eastman Par Speed Portrait Film; Elon-Pyro; enlarged on Artura Carbon Black. "Foreman Bill" is an excellent flashlight-portrait even if made by an amateur. The source of light may have been too near, or too intense, or not well diffused or directed; for the artificial character of the illumination is too evident as may be seen by the slightly ghastly effect, spread over the entire face.

Data: $3\frac{1}{4} \times 4\frac{1}{4}$ Graflex; $7\frac{1}{2}$ -inch B. & L. Tessar; at F/11; flashlight—Eastman Flash Cartridge No. 1; Eastman Super Speed Plate; Pyro; print, Eastman Portrait Bromide; M. Q. WILFRED A. FRENCH.



1—*Night-Life*
A. L. Tracy

2—*Wrigley Building*
Maxfield Bear

3—*Bedtime Stories*
L. J. Creegan

4—*New Year's Eve*
U. M. Schmidt

5—*Foreman Bill*
Edgar S. Smith

SELECTED HONORABLE MENTION PICTURES
PICTURES BY ARTIFICIAL LIGHT





SUBJECT FOR NEXT COMPETITION

ADVANCED WORKERS



Advanced Competition—Bridges

Closes May 31, 1924

THERE is something about a bridge which attracts and holds our attention when we are children; and it seems to persist all through our lives. Apparently it matters little whether the bridge be large or small, made of steel or stone, arched or suspended. The combination of water, height and location of the bridge appears to be of general appeal. There are few parts of our country where there are no bridges of some sort. Even a footbridge across a little brook has pictorial possibilities.

There are bridges of stone with great arches, suspension-bridges of spider-like construction, and those of steel. Then, there are old-fashioned wooden bridges and modern ones of solid concrete and, last but not least, the simple structures that span running brooks along the highways and byways. The pictorialist may choose what he will. In each, he can find that which will test his skill and enable him to make a picture of permanent pleasure to himself and to his friends. A bridge is not always a thing of stone or steel. It embodies a human element that cannot fail to stir the beholder. Who will say that the world-famous Brooklyn Bridge is not an expression of man's daring and engineering skill? Is it not throbbing with life and interest? Does it not convey its message daily to many thousands who must realize that it is a beautiful monument to its builder? Then, too, as we see it in sunshine and storm, by day or by night, does it not stir us with dramatic appeal? Yes; a bridge does have an individuality, and the camerist need seek no finer subject for a pictorial masterpiece.

To him who has the eyes to see and the heart to understand, a bridge reveals many things. We know that if we do not adjust a radio receiving-set to the correct wave-length of a certain sending-station, we fail to hear and to enjoy the beautiful music that is all around us. So it is, in a measure, with our pictorial appreciation of bridges. Some bridges may be large and impressive, others small and quaint; but the camerist who is attuned to pictorial beauty wherever it may be will see and understand. There are many new bridges in existence to-day that are marvels of engineering skill and, in addition, are architecturally beautiful. Certainly, our readers in New York City have abundant material at hand in the magnificent bridges that span the East River. Other cities have splendid bridges, and even small towns, villages, as well as public and private parks, may boast of bridges that are historic, quaint, or picturesque.

Obviously, there is a correct point of view from which a picture of any bridge should be made. Where conditions will permit, a viewpoint should be chosen that does not show the bridge passing straight across the picture-space. Nor should an arch or span be placed directly in the center. Often the approach to a great bridge is of greater pictorial value than an attempt to include the entire structure.

In this competition, it will be possible for the camerist to send in a picture that truly represents the type of bridge to be found in his part of the world. Those who

live in large cities have the opportunity to portray the immense bridges that are known internationally. On the other hand, some of the old-fashioned bridges to be found in the rural districts possess a charm and an appeal that even a great suspension-bridge may lack. Aside from the attractiveness of a bridge, there is the added interest which comes from the study of its architecture and of its type of engineering.

Virtually any type of camera may be used to make pictures of bridges, although in certain cases special equipment may be necessary to obtain the most satisfactory results. The modern hand-camera with its anastigmat lens and accurate shutter enables the pictorialist to work advantageously in nearly all conditions of weather. Soft-focus lenses may be used in many cases to soften the harsh lines of a bridge or to give atmosphere to a vista seen through or beyond a span of steel or stone. The worker will have to decide when to use a color-screen or when to rely solely on the orthochromatic qualities of the film or plate. The time of day and season of the year are important factors and also whether or not shipping and traffic necessitate a short exposure to prevent blurring. In most cases, the hand-camera will prove to be equal to the task; and whatever corrections may be necessary can be made subsequently in printing or enlarging the negative. Often, the enlarging of only a part of the negative will give just the desired effect.

In the making of pictures of bridges, there is an excellent opportunity for the worker to gain much valuable information with regard to bridge-building and engineering. In the case of the Hell Gate Bridge, the story of its construction reads like a romance. This may be said of the Brooklyn Bridge and of hundreds of famous bridges in all parts of the world. Surely, if a bridge is worth photographing, it is worth the time to learn something of its history and of its architectural character. If the camerist will apply himself to the study of bridges, he will not only obtain many satisfactory subjects, but he will increase his knowledge, and that is what each one of us can do with profit. There are a number of excellent reference-books on bridge-construction and engineering which may be obtained from public libraries. They will be of much interest to the pictorialist who is eager to base his work on a thorough knowledge of all the facts. Of course, in the case of bridges, in rural or unsettled parts of this country and elsewhere, the engineering-problems involved often give place to a study of the historical facts that are associated with a particular bridge or the site upon which it stands. For example, the bridge at Concord, Massachusetts, is not to be regarded as remarkable architecturally or as a piece of unusual engineering-work; but who will deny that this bridge—or rather the spot upon which it stands—is not hallowed in the heart of every true American? The spirit of 1776 is still strong, and we remember well those rugged farmers who there "fired the shot heard 'round the world" which resulted, eventually, in the creation of the United States of America.

Indeed, it should not be assumed that the majestic suspension-bridge is any more to be desired than the humble, wooden bridge across a trout-stream. Each has its place and its own appeal. Upon the pictorialist



OVER THE BLUE RIDGE

JOHN O. SCUDDER

EXAMPLE OF INTERPRETATION

depends the selection, and this may be controlled to a great degree by environment and taste. However, I wish to point out that any type of bridge will be acceptable, provided the camerist produces a well-composed, artistic and attractive print of it. Record-pictures aplenty may be obtained of well-known bridges, but this competition is designed to encourage the camerist to make pictures that are individual, pictorial interpretations of bridges with which he is well acquainted and of whose history he has made a careful study. It is worthwhile to go into this matter thoroughly, because not only the pictorialist, but each of us, will learn and profit by the thought and time given to it.

Let me urge our new readers and subscribers to send prints and to take active part in this—and all our competitions. We all learn by practice and by doing things. Whatever problems may confront the camerist in this competition, he is certain of one thing, *viz.*, that his subject will not move or run away during the exposure. For this very reason, he has the time and the opportunity to compose the picture carefully and to obtain whatever effects may appeal to him. It is an excellent competition for our new subscribers to enter for that very reason. We welcome them and their pictures. No matter how many books we read on composition, developing, printing and enlarging, there is nothing like the acid-test of actual performance to prove how much we really know. Photographic reading should go hand in hand with *real* photographic work; then you have the right combination which leads to success. As I have said many times, we are all deeply interested in these competitions, because through them we improve our knowledge of photography, of humanity and the wonders of nature. What a splendid

hobby or profession photography really is for the person who learns to make the most of it!

It might be well to repeat the suggestion made by one of our readers. He advises the camerist to walk around his city or town so that he may become familiar with the available subject-material. By so doing he will save much time when he is in search of some special subject. In these busy days, time has much to do with the doing or not doing of a certain thing. If the worker knows where to go for a good picture of a bridge, in all probability he will go and enjoy the experience. However, if he must first find a bridge, his enthusiasm may diminish to the vanishing point. Such is human nature the world over.

Although I have referred to the Hell Gate Bridge, New York, a number of times, I feel compelled to mention again how awe-inspiring it was to watch that tremendous steel-arch grow, section by section, from opposite sides of the river, until finally the halves met and became one, high in the air over the turbulent waters of Hell Gate. The pictorial and dramatic appeal of this remarkable and beautiful bridge impressed itself so firmly upon me at the time that I shall never forget it. Then there is the other extreme. A rustic bridge across a brook, reflections in the quiet pools and a feeling of peaceful contentment. Who will say whether the mighty steel-arched bridge or the humble wooden one serves man best? There are times when the contemplation of a quiet scene of pictorial beauty serves better than the rush and roar of a great city to help us plant our feet firmly on the road to renewed courage and hope. It is for the pictorialist to sense these feelings and with his camera to reveal them to others who do not understand. A. H. BEARDSLEY.



BEGINNERS' COMPETITION



Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Beginners' Competition
Wolfeboro, New Hampshire, U.S.A.

Prizes

First Prize: Value \$3.00.

Second Prize: Value \$2.00.

Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Subject for each contest is "Miscellaneous".

Prizes, chosen by the winner, will be awarded in photo-materials, sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books.

Prints may be regarded as ineligible for a competition if any of the following rules are disregarded.



Rules

1. This competition is open only to beginners of not more than *two* years' practical camera-activity, and whose work submitted here is without any practical help from friend or professional expert. A signed statement to this effect should accompany the data.

2. Workers are eligible so long as they have not won a first prize in this competition. Winners of the first prize automatically drop out permanently, but may enter prints in the Advanced Class at any time.

3. Prints eligible are contact-prints and enlargements up to and including 8 x 10 inches.

4. Prints representing no more than *two* different subjects, for any one competition, and printed in any medium except blue-print, may be entered. They should be simply and tastefully mounted. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered in competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

5. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail.

6. Each print entered must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in this letter. Data-blanks sent at request. Criticism at request.

7. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he has received official recognition.

8. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data.

9. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other.

Awards—Beginners' Competition Closed January 31, 1924

First Prize: None awarded.

Second Prize: Robert M. Varnum.

Honorable Mention: Percy A. Brigham; J. Carl Householder; Clem Hundman; Alfred E. McKenney; Mrs. Della Paulsen.



The Beginner and the Radio

Of late there has been much said about the radio and its effect upon amateur photography. The inference is that a choice is being made or should be made between photography and the radio as hobbies. In short, the conclusion to be drawn appears to be that it is not practicable to enjoy both. One radio enthusiast said to me that photography is not to be compared to radio for interest, instruction and pleasure. In the same breath, he added that he must get his camera cleaned up to make some pictures of a trip to Montreal. I asked him why bother with a camera when radio offered so much more pleasure, according to his own statement. "Oh, well," he replied, "you've got to have a camera to make pictures of your family, friends and of trips. How else can you have a record of them?"

Perhaps I am wrong; but I venture the opinion that radio and photography will eventually be enjoyed together in season and out of season. There is no necessity to choose one or the other—to run one to death and then the other. This entire matter of the radio and its seductive power over many amateur photographers, it seems to me, may be traced back to the familiar human weakness of letting "George do it". That is, with the radio a person may sit still and with very little effort amuse himself for an entire evening—if conditions are right. Not so with photography. If the same person wishes to make six bromide enlargements it requires exertion to collect the necessary equipment and then clean up after the work is done. To be sure, the person may have promised to make an enlargement to send to Aunt Helen and another for Uncle John; but, "it's coming great tonight from Pittsburgh and Schenectady, and, just think, last night we got Havana, Cuba!"—away goes the thought of enlarging for that evening. Uncle John and Aunt Helen continue to wait patiently for those enlargements which were promised last summer with such enthusiasm and assurance.

Personally, I enjoy a *good* radio concert; but I much prefer to spend an evening making enlargements to listening to a screeching, howling and generally nerve-racking noise with the absurd idea that I am enjoying myself; for I am certainly not getting any pleasure out of it. What is more, I am bored to the limit. All the time that I am sitting through this bedlam, while a friend is trying to "tune in", I am thinking of many things much more worth while that I could be doing. To be sure, our radio friends always have an excuse. Time and again, I have been invited to



SUZANNE

ROBERT M. VARNUM

SECOND PRIZE—BEGINNERS' COMPETITION

listen in; and, after an entire evening devoted to radio, I have gone home without hearing one piece of music or a speech all the way through, from beginning to end. When I have mentioned the fact, I am always met with the remark, "Too bad; but you should have been over here Thursday night—it was simply perfect." It is always better on any other evening than the one I happen to select for my call. Some reader may suggest that I would fare better were I to listen in on an expensive outfit. Let me say that I have had the benefit of radio outfits which cost from fifteen to several hundred dollars, with inside or outside aërials and all the latest "improvements". I admit gladly that when "it is coming good", a radio concert is a pleasure and I am led to envy the friend who has a good outfit; but in most cases I don't. After all, the radio concert is like a song that is sung; but a good print or a beautiful enlargement remains with me long after the radio has become silent.

However, the radio has come to stay and it is in line with airplanes, submarines and other "modern improvements". Its value commercially is incalculable and it is vitally important to the affairs of the world. Yet, when it comes as a form of entertainment into our homes, I believe that it should not monopolise our love of good books, the study of music and the drama, lectures, art, religion or the art and science of photography. Surely, when we purchased a piano or a Victrola, we did not give up our interest in the theater, concert or lecture, nor remain away from our social, religious or community obligations. Yet, in some

cases, the radio enthusiast seems to have become so absorbed in his hobby that nothing else matters.

There is a place for the radio and there is a place for photography in our homes. No one hobby or pastime should require all our spare time to the exclusion of other good hobbies. I believe that the beginner would make just as big a mistake to devote himself exclusively to photography as he would to the radio. There is a happy medium where both may be enjoyed. I have no quarrel with the radio. It is a factor in modern life which, coming as it has, must of necessity upset the equilibrium of our social order. For a time it hit photography a hard blow and the effects are still felt from manufacturer to beginner; but there will come a readjustment which will leave the radio and photography each in its proper place. My plea to the beginner is to "be reasonable" and not let either radio or photography control him to such an extent that he loses his interest in the other good things of life.

The active photographic season is at hand, and soon even the most enthusiastic lover of radio will find the out-of-doors calling him more powerfully than the great sending-stations at Pittsburgh, Schenectady or Washington. Nature, which laughs at the best that man can do, will tune in and draw us all irresistibly. Then photography will assume its proper place as one of the best hobbies that a man, woman or child can have. Thousands of pictures will be made during the summer-months and the beginner will enjoy photography as never before.

A. H. BEARDSLEY.

Beginners' Competition

"SUZANNE" has all the air of spontaneity of portrayal. It is a pleasing portrait of the child sitting placidly on the top of the chair with her favorite toy close by, the setting being obviously homelike. Had the white toy been removed outside the range of the camera, the result would leave much less to criticise. Fortunately, the sun streaming into the room does not strike the child's face, which is in half-light.

Data: January, 1924; bright sun; $4\frac{3}{4}$ -inch Carl Zeiss F/4.5 lens; used at full opening; $\frac{1}{2}$ second; Eastman roll-film; Eastman tank-developer; 3-time enlargement on Novabrom Vigorous from part of negative; enlarger, home-made from directions published in PHOTO-ERA MAGAZINE.

WILFRED A. FRENCH.



To Show Clouds in Landscape-Pictures

CLOUDS in landscape-pictures are somewhat of a puzzle to many amateur photographers, and a brief explanation as to why they are recorded at some times and not at others may be worth while. There are two types of clouds, one that may be easily recorded by almost any camera without the use of a filter, and another type that cannot be made to show unless a filter is used.

Clouds that are clearly outlined against the sky may be easily recorded on the film so that the clouds and the landscape will appear in the print, and if we look for the reasons that the light clouds against a blue sky record themselves without a filter, we shall not be long deciding when and when not to use a filter.

Daylight is composed of all colors. It takes all the colors of the rainbow to make a true white light, or daylight. Every film or plate is more sensitive to the blue in white light than to any of the other colors which go to make up the white light. This explains why, when no filter is used and all the blue in the white light is allowed to reach all parts of the film, the blue sky will reproduce in as light a tone as the white clouds whenever the exposure is long enough to record the landscape. The sky itself is simply over-exposed.

However, the sensitive emulsion is more sensitive to white light than to blue, which is only a single one of the colors that make up the white light. It is because of this that pictures of distant landscapes which require only short exposures and in which the blue does not have time to over-record, can be made without a filter, and show the landscape and the white clouds in the blue sky when the atmosphere is free of haze.

However, a nearby landscape is another kind of a picture. We must give much more exposure for a nearby landscape than for a distant landscape; and so, to record the clouds, the blue sky and the details in the landscape we must use a filter which will prevent some of the blue from reaching the film.

There is usually no advantage in using a filter for gray clouds, because the gray will photograph gray both with and without a filter. Should the blue sky be shown breaking through the gray clouds the filter would prove a drawback to the picture, for it would make the sky photograph in about the same tone as the clouds.

The yellow, orange and red-tinted clouds which we see so often in the western sky, at sunset or late in the afternoon during the summer and autumn months, may be easily recorded without the use of a filter.



Unique Place-Cards

Up in the village of Estes Park, Colorado, at the foot of Long's Peak, the wife of a photographer conceived the idea of making unique place-cards from the films which her husband made.

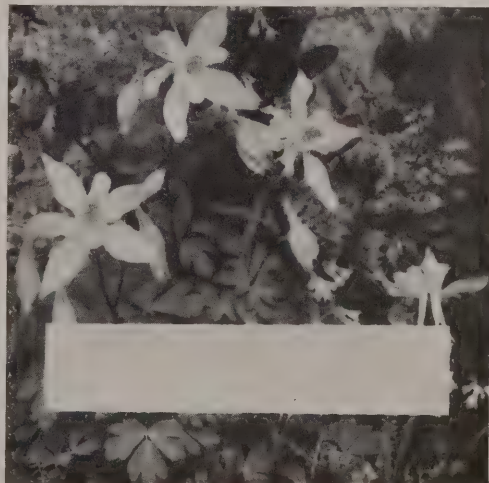
By placing an oblong strip of paper near the lower part of the film, a white space is made on the picture when printed, in which the name of the guest may be written.

By using photographs of flowers and then tinting them with watercolors, the place-cards may be made to harmonise perfectly with the color-scheme of any party.

Place-cards which bear mountain-scenes and wild-flowers are now being used for dinner-parties in all of the hotels and inns of Estes Park, and the revenue derived from these pictures is very satisfactory to the man or woman with the camera.

AGNES WRIGHT SPRING.

[We hope that other readers will send in similar short, practical accounts of how money may be earned with a camera. It encourages and helps us all. EDITOR.]





THE CRUCIBLE

A MONTHLY DIGEST OF PHOTO-TECHNICAL FACTS

Edited by A. H. BEARDSLEY



Protection against Skin-Poisoning

VICTIMS of metal poisoning who have endeavored to protect themselves by rubber finger-cots against the action of metal developers, and other photographic solutions which may exert a harmful influence on the skin, will read with interest of an alternative means recently proposed in *Hedendaagsche Fotografie*. Instead of rubber finger-cots, which are expensive and not very durable, says a writer in a British cotemporary, this journal advocates the use of a solution of copal and collodion in a mixture of volatile organic solvents to form a thin, protective skin over the fingers which are to be used. The method of preparation of the solution is as follows:—A mixture of $2\frac{1}{2}$ grams of copal resin and 5 c.c.s. of Venetian turpentine is heated on a water-bath—not on an open fire—until it forms a glassy, homogeneous mass. When it has cooled, 500 c.c.s. of ether are added and then an equal volume of normal collodion. This will produce a turbid liquid which, when cleared by the addition of 40 c.c.s. of acetone, is put up in small, well-stoppered bottles. When the fingers are to be dipped in any harmful solution, a little of this mixture is brushed over them by means of a small brush, and the rapid evaporation of the solvents leaves a thin, tough skin which is without detrimental effect on the baths which may be used. When the work is done the film may be removed by rubbing the fingers with a rag moistened with a mixture of two parts of ether with one of alcohol. This is recommended as a thoroughly practical expedient, as indeed it would appear to be; and, though a solution which contains a high proportion of ether must be somewhat expensive, in first cost, it would certainly prove economical in the long run.

Sensitising for the Ultra-Violet

THE preparation of plates sensitive to the extreme ultra-violet portion of the spectrum is one of the difficulties in the way of the spectroscopist, reports a British cotemporary. The necessity for special material arises from the fact that the ultra-violet rays are absorbed, in varying degree, by gelatine-films; hence the employment by Schumann of gelatine-free plates consisting, in fact, of a deposit on glass of practically pure silver-bromide. Various means for "Schumannising" an ordinary plate have been proposed from time to time, and of these the most recent is described in a communication which appeared in a recent number of "Nature." A fast commercial photographic plate is coated with a thin film of a colorless paraffin-oil. It is then exposed in the usual way in a vacuum spectro-scope, the oil is removed with acetone and the plate is developed. The results are nearly, though not quite, as good as those obtainable with the most sensitive Schumann plates prepared according to the old method. The success of the process evidently depends on fluorescent action. A number of different kinds of oil have been tried, and it has been found that Nujol, a very pure oil sold in this country for medical purposes, yields good results.

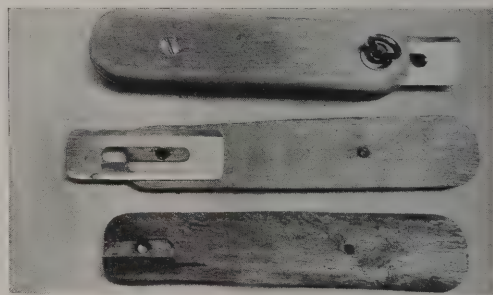
Excessive Overexposure

IF in developing a plate it is observed that the image comes out instantly and soon takes a dull gray appearance all over, it is sure evidence of overexposure and the plate should at once be taken from the tray and placed in a fresh rodinal developer, one part to ten of water, with addition of 30 drops of 10 per cent. potassium bromide for each 3 ounces of developer, and develop until the plate becomes black all over, which will usually take about 15 minutes. This is called "dead development." The entirely opaque plate is fixed and immediately placed in a reducer consisting of 3 ounces of water, potassium ferricyanide 7 grains, and 50 grains of hypo. Let the plate remain in this until it looks like a normal negative and action is stopped by a rapid and thorough washing.

Camera, Lucerne, Switzerland.

An Easily-Made Print-Trimmer

THIS print-trimmer consists of a safety-razor blade fitted to a wooden handle. The handle is formed from two pieces of hard wood, one of which has a raised part, corresponding in size and shape to the opening in



the center of the razor-blade, and over which the blade fits. This helps to hold the blade rigid while in use.

The two halves of the handle are drawn together tightly by screws that go almost through the handle and have their heads countersunk, so that the handle is smooth. The blade is easily removed for sharpening or replacement, and the trimmer makes a clean cut.

A heavy cardboard or the film-side of an old negative make the best surface on which to place the print when trimming it, and a transparent celluloid-rule is a great convenience, but any rule will do.

JAMES S. LOOMIS.

Modulation of Tone in Photographs

THE reproduction of tone-values on photographic paper of different kinds has frequently been referred to. If the gradations in the negative are to be brought out as well as possible, the glossy albumen papers are still preferred by many photographers; but the well-

known saying: "The tone of the print lies first of all in the negative." is true, and if the quality of this is faulty a correct selection of paper cannot always ensure a correct gradation. After the glossy albumen paper probably comes the pigment paper—perhaps both are equally good; but their nature is different. In comparative tests we have noted that the albumen prints reproduce the shadow-tones better, and the pigment paper gives better gradation in the lights, leaving the shadows more filled in. Both albumen and pigment papers with a dull, mat surface naturally give less detail owing to the character of the surface. It should not be forgotten that in the selection of bromide papers the method of developing the negative very materially assists, not considering the quality of the subject itself, so that some negatives seem better adapted to one kind of paper than another, consequently one kind of paper cannot be selected for general use. We often hear of the plasticity of a positive print; this comes probably more from the quality of the negative than from that of the paper; but with the different grades now offered in developing-papers, much can be done by selecting one of suitable softness or hardness.

Adapted from *Photographische Rundschau*.

Orthochromatism by Development

IN the account of a new theory of development proposed by Professor Mereschkowsky, the journal *Photographische Industrie* publishes an interesting suggestion as to the influence of the developing-agent on the color rendering given. According to this theory, says a British cotemporary, a new developer, to be named "Borinol," has the peculiarity of acting almost wholly on the surface layer of the emulsion, producing little effect in the depths of the film. It is therefore argued that this developer makes it "theoretically possible" to produce a color-correct (*i.e.*, orthochromatic) negative on an ordinary plate without the use of any external adjuncts such as light-filters, for the reason that the deep-seated deposits corresponding to the highly actinic rays are suppressed while time is given for the bringing out of the light surface-details of yellow and red objects. If this remains only "theoretically possible", it is not quite clear as to why it should be considered an important advantage of the new developer. Apparently no practical demonstration has been given of this alleged improvement in the color-rendering, and we must admit to a good deal of scepticism as to the practical value of this method of orthochromatism by development.

Hydro-Coerulignon Developer

IN the Festnummer of *Photographische Korrespondenz*, Dr. B. Homolka has an interesting note on a developing agent which he has discovered with properties analogous to those of indoxyl. The latter, it may be remembered from Homolka's previous paper, has the property of developing the latent image and of attaching to the silver-image one of indigo, formed by oxidation of the indoxyl. In the present case, the oxidation product, coerulignon, is of orange-yellow color, so that the compound image consisting of it and silver is brown in color. The developing-solution is made up by dissolving 5 gms. of potassium carbonate and 10 gms. of soda sulphite with 1 gm. of hydro-coerulignon in 100 c.c.s. of water. The image appears in about half a minute, and development of either a plate or bromide paper is complete in 4 to 5 minutes. By treating the resulting compound image with an

alkaline solution of sodium hydrosulphite, the colored element is reduced and dissolved, leaving the ordinary image of black metallic silver. On the other hand, the use of the Farmer's "reducer" oxidises and dissolves the silver in the image, leaving one of the orange-yellow coerulignon. The results have an interest in their bearing on the theory of developers; but Dr. Homolka does not imply that the developer is of practical usefulness, although its properties are more attractive in this respect than the blue-image indoxyl.

The Lens and Color-Rendering

THE use of supplementary lenses for color-photography demands the greatest caution, writes R. M. F. in *The British Journal*. In emphasis of this I may cite a case from my own experience. Recently, I was wishing to photograph a cluster of crimson ramblers-roses on an Autochrome plate under the ordinary conditions, using a small $2\frac{1}{2} \times 3\frac{1}{2}$ camera fitted with a good rapid aplanatic lens that had always previously given very good results. The camera-extension being limited, I added to the lens in front of the filter an old spectacle lens that, with ordinary plates, had always given very good results, naturally concluding that using such an instrument in front of the filter would counteract the non-achromatic quality of the lens. The resulting transparency, though appearing quite sharp, had all the lack of quality associated with underexposure. The flowers themselves, instead of being rendered in their correct colors, were of a purple tint. A second exposure was made under the same conditions and proved correct. But the flowers had still the same purple tint in the reds, though the greens were correctly reproduced in the transparency. The only explanation that I can offer is that the supplementary lens fitted was not achromatic, and this upset the calculations of the lens-system as a whole as regards color-photography, though without any ill-effect upon ordinary monochrome plates. While on the subject of lenses I might perhaps point out that a deep lens-hood is essential if the best results are to be obtained. The custom among lens-manufacturers to-day of cutting down the hood as far as possible with a view to saving all possible space is certainly not the ideal one from the color-photographer's point of view, since he must be always on his guard against reflection of the colors of adjacent objects upon the front glasses of the lens. The only way to prevent this entirely, lies in fitting a hood to the lens that will extend just far enough to avoid cutting off any of the light-rays included by the instrument. My own practice is to mount the lens-filter in a lens-hood. The latter thus serves a double purpose. This also assists in protecting the filter from the action of strong sunlight when working in the field.

Save Your Old Fixing Baths.

THE question of recovering the silver and hypo from old fixing-baths has been widely discussed during the last year or two, says *Das Atelier*. In addition to the very unfavorable situation of portrait-photography in Europe, which imperatively demands economy all along the line, perhaps also the fact that photo-chemists have discovered a new method of precipitating the silver and at the same time recovering the hypo for use again, is accountable for the increased interest now being taken in the subject. It is claimed that a practical method for precipitating the silver and regenerating the hypo is new in use among German photographers.



OUR CONTRIBUTING CRITICS



THE SWAN'S POOL

CORNELIA CLARKE

YOUR CRITICISM IS INVITED

Whoever sends the best criticism (not over 200 words) before the last day of the current month, will receive from us a three-month subscription to PHOTO-ERA MAGAZINE.

The winning criticism, in our opinion, is the first one printed below. Criticism should be helpful and courteous.

THE picture of "An Old Entrance" is not, in itself, a thing of beauty. It was not meant to be. Unpretentious in its subject-matter, simple in its theme, direct in its appeal, its story is one of reminiscence. Although it is successful from the standpoint of arousing the imagination of the beholder, it lacks the effectiveness which would come from a more artistic rendering. The harsh mid-day lighting has given a general flatness, with a very contrasty delineation of the roof, and a dark shadow under the eaves. Further trimming does not improve the picture. A careful side-lighting would

relieve these defects and give "lengthening shadows" supportive to the theme. A slightly increased amount of foreground, darkened by the suggested lighting—or in the printing-process—would give needed depth and avoid the inclusion of the roof. A soft-focus effect is particularly desirable in pictures of this type. This, rightly used, would soften, but not remove, "the scars of the passing years".

I cannot free my mind of a suspicion that the bush was propped against the door-way for a balancing effect and to give an implication of desertion. I should prefer to believe that this is still a home, and to see, through the half-opened door, a gray-haired mother bowing her welcome.

J. W. ADAIR.

A BETTER title for the picture would be, "Deserted". There is no entrance here. The door is forbiddingly



AN OLD ENTRANCE

EDGAR S. SMITH

THE PICTURE CRITICISED THIS MONTH

shut. Sun, wind and rain have beaten on it for years. Rust from the keyhole and handle streaks the wood. The bushes on each side of the steps are wilted and dying, a fungus growing on the larger one. No one tends to them. All is dismal, sad and neglected.

When the exposure was made, the sun was high and slightly to the left of the camera, with the result that the lighting of the door and steps is flat, and heavy, ugly shadows are cast by the eaves and lintel. The exposure should have been made in the soft evening-light, when shadows are long, with the sun well to the right or left of the door and the camera on the side opposite the source of light. This arrangement would have given greater relief and less harshness. The evening-light would have been more in harmony with the conditions suggested by the subject.

JOHN BLACKIE.

THE subject of this picture is delightful. Little imagination is required to bring forth the glory of departed days that it depicts—days when grandfather, and grandmother flourished and children stormed in and out of that austere portal, with its prim sash curtains on the side and its trig doorknob. The weathered clapboards and worn door sill accent the tale. Note those frugal, wooden Doric pilasters at the side of the doors and the ancient key-hole above the knob. Clearly, a mansion of some importance in its day! The untrodden path, overgrown with grass, the dead tree on the right, the weed erect in front of the door-step, the shrubbery at the left that guards the entrance to the unused housedoor—all these accessories harmonise with the main idea.

One feels, however, that a better perspective might have been had by standing farther off and, perhaps, including more in the picture. Had I been making this picture, I should have moved the camera more to the right so as not to have the shrub so conspicuously in front of the doorway; one feels like brushing it away so as to see the door better, thus avoiding that puzzling combination of light and shade that suggests a break in the left door-jamb. A judicious use of pigment on the negative at the top might have removed or lightened that too dark space of the roof, and overexposure might have been avoided, had the photographer remembered that he was facing a bright reflecting subject and shortened his time accordingly.

E. L. C. MORSE.

"An Old Entrance", by Edgar S. Smith, appears flat with no *chiaro-oscuro* to relieve the monotony of the print. This is probably caused by the improper viewpoint, the sun being almost directly back of the camera, so that there are no shadows on the door to relieve the flatness. If the viewpoint chosen had been more to the right, or the time of day different, the effect would have been more pleasing.

Although the exposure given—1/10 second at F/11—appears ample for the well-lighted parts of the picture, the dark shadow of the eaves above the door is underexposed and appears to me to make the picture top-heavy, as the dark streak makes me think of a mourning-band across the top of the picture. Trimming it off would improve the picture somewhat; but the removal of so much of the print puts the doorway so high in the picture-space that the balance is lost.

A. L. OVERTON.



OUR ILLUSTRATIONS

WILFRED A. FRENCH



THAT seeing Nature in all her varied moods goes to make an ardent nature-lover and, in developing and maintaining this love of the beautiful, of the great outdoors, creates a desire to secure mementos in a tangible form, is true of the members of an organisation like the Appalachian Mountain Club. In the earlier days, the pencil was used to make a sketch, more or less hasty; but afterwards the camera was resorted to as yielding a record far more satisfactory, an operation that required but a few seconds. Then, the camera-user became expert as the natural result of a desire to produce adequately beautiful souvenirs of the localities visited, so that to-day the Appalachian Mountain Club can boast a goodly number of skilled photographers. This was proved convincingly at their first competitive exhibition as described, together with the origin, character and activities of the club by Mr. Parker B. Field, of this famous and formidable organisation. Lack of space prevents the publication of a larger number of admirable photographs than what is contained in this issue; but enough are shown that will illustrate the quality of the artistic timber of which the club is composed.

The initial picture of this series is strikingly original and abidingly interesting. The keynote is the figure of the daring youth who is nearing the goal of his endeavor; he is nearing the top of the mountain he is climbing. Ordinarily, in similar circumstances, the mountaineer is so absorbed in his task, that his face is turned toward the side of the Cliff or mountainside he is ascending; but here, the mountaineer was "snapped" as he looks back—probably to find a foothold—and thus offers the alert photographer, below, a coveted opportunity. This momentary act of the climber, placed as he is, makes him a conspicuous part of a superb mountain-picture. He provides the one thrill in a mountaineering incident—indeed, he seems to dominate the scene, and even makes the severely critical observer forget the absence of clouds in the sky-area. If there be a beholder disposed to be sceptical, let him place a finger over the figure of this daring Appalachian, eliminate him for the moment, and the picture looks bare; the main interest is gone! The picture reveals the touch of an experienced technician; the receding places are admirably indicated.

"Kinsman Notch", page 185, is another picturesque locality in the Granite State, and has been admirably interpreted by Mr. Rudolph. The region abounds in atmosphere and gives a restful feeling, of calm and peace. The foreground is a valuable feature in this attractive scene; for without these trees and bushes which lift their tops to be utilised by the camera-artist, the picture would be obviously incomplete.

Data: August, between 2 and 3 P.M.; good light, though hazy; $2\frac{1}{4} \times 3\frac{1}{4}$ (No. 2) Brownie; R. R. lens; at F/8; Kodak color-screen; about 1/5 second; Kodak Autographic Film; developed by a professional photo-finisher; bromide enlargement; viewpoint, big rock west of lumber-camp on old A. M. C. trail.

"Nantucket", page 186, is a typical, sunset-view of this old, colonial town on the island of the same name—a famous summer-resort situated about thirty miles directly south of Cape Cod, Massachusetts. The

enlarged print gave an impression more satisfactory than the comparatively small reproduction, and did not seem to invite criticism. The contrast between the sunlit waters and the faintly clouded sky was such that the discerning beholder was not aware of the fact that these broad spaces were equally divided by the line of the town running, horizontally, through the picture—a fault to be avoided, if possible. However, this circumstance does not appear to be glaringly evident, as is usually the case in other pictures of a similar character. The eye is concerned with the familiar view of the town, seen against the sun, with the dazzling waters forming the foreground. The beholder does not seem to be conscious of the sky above, or of its character.

Data: $3\frac{1}{4} \times 4\frac{1}{4}$ Graflex; Carl Zeiss Tessar; film pack; pyro.

Brittany, that ancient, fascinating province which forms a peninsula of a section of northwestern France, with its quaint towns, megalithic monuments and picturesque ruins, is a mecca of tourists in summertime. Alas! I was without a camera when I visited Brittany, thirty-five years ago. I had left my No. 1 Kodak with its unexposed one-hundred exposure film in Paris—used later for scenes of the Universal Exposition and the Rhine—but had the satisfaction to study, unhampered, the infinite variety of artistic objects with which Bretagne is teeming. Who of the many tourist-readers of PHOTO-ERA are going to make this quaintly fascinating region their objective this year? The Publisher will be glad to know, and to welcome a well-written and well-illustrated article on this alluring topic. The author of "The Gossips", page 187, has caught the spirit of a group of typical Brittany women, on the wall of the fishing-town of Douarnenez. It is a clean-cut, solidly constructed camera-record meriting higher praise were it not for the sliced figure of a well-meaning damsel at the extreme left. To have sacrificed just this human fragment, would produce a material improvement in this highly interesting picture.

Data: August 30, 1923; 2 P.M.; sun; 3 A ($3\frac{1}{4} \times 5\frac{1}{2}$) Kodak; 7-inch Zeiss Kodak lens; stop, F/11; 1/50 second; film; distance, 50 feet.

Our good friend, Allen H. Bent, has outdone himself in "After the Storm", page 188. The scene is one of rare beauty, skilfully and truthfully rendered. The scale of gradations is complete and the tone-values are superb. The slender tree-trunks are promiscuously numerous and, perhaps, on that account, produce an effect not altogether restful. This might be mitigated by checking the free transmission of light at the too prominent tree-trunks, in printing, by the application of a little watercolor of a suitable shade. Perhaps, by doing this, some sort of order may be established among the present promiscuous collection of trees. The experiment is certainly worth trying. The character of the water—which forms a commendable foreground—has been rendered with praiseworthy success.

Data: January 5, 1923; noon; strong sunlight; Premoette Jr. camera ($2\frac{1}{4} \times 3\frac{1}{4}$); 1/25 second.

The "Scene in California", page 189, is what might be called a foreground-study. It has been very successfully done. The arrangement of the trees is very

happy, and the mountain appearing between the tallest two trees takes its place quite naturally. The manner of managing the tonal scale—from the dark mass of trees to the mountain, hence to the distant range and, upwards, to the sky with its fleecy clouds—a steady *diminuendo*, shows a high degree of artistic judgment. No data.

This series of mountaineering-pictures would not be complete without a camping-scene, and this was found in the set of prints exhibited by Bremer W. Pond. The original print was superior to the reproduction and delicious in its complete scale of gradations, thanks to the skilful co-operation of an expert photo-finisher. The viewpoint was well chosen, so that the final result is extremely pleasing.

Data: June, 7 A.M.; medium light; Contessa-Nettel camera ($2\frac{1}{4} \times 3\frac{1}{4}$); 100-cm. F/6 lens; stop, F/9; $1/25$ second; Eastman roll-film; developed and printed by professional photo-finisher (Solatia M. Taylor).

For a picture with an unusual motive, Arthur A. Osborne's "Gannets", page 191, is second to none in this series. Being situated at considerable distance from the camera, these white-feathered birds are greatly reduced in size and, therefore, appear as white specks totally devoid of detail. The only features in the sea-piece rendered truthfully are the cliffs and the water below, beyond. As a unique, stately pictorial design, Mr. Osborne's effort merits high praise. Data: Bonaventure Island, near Percé, P.Q.

Francis B. Parsons has done as well as could be expected in photographing so difficult a subject as the "Flume—Mt. Kinsman", page 192. Probably, at the time, the lighting was favorable—*i.e.*, the character of the chasm was discernible, but for artistic purposes not what a pictorialist would have chosen. The path of a once rippling cascade is clearly indicated as is also the ascent at the left and the mass of boulders in the foreground. Had the camerist trimmed the bottom of the print, removing the lowest two, brightly lighted boulders, he would have strengthened the generally good effect of the picture, which, as it stands, is an excellent and, no doubt, valuable camera-record. No data.

"October Sunset", page 192, is a delight to the eye. Very frequently, the maker of a similar pictorial effect makes the mistake of imparting too low a tone to the terrestrial part of the picture, even going so far as silhouetting it against the sky and picturing it unnaturally dark. Of course, as the beholder concentrates his attention upon the glorious sunset, he virtually ignores what is below it and which, in the case of a landscape, gives him the feeling of being black and without detail. For my part, I am conscious of the foreground and, sometimes, my gaze will revert to it, and then I note its character and contrast it with the wonderful sky which dominates it, although the two together constitute the complete picture. Here, Mr. Orne has produced a remarkably successful and satisfying combination and although the evening sky arrests the attention of the beholder at first, it gives one the feeling of being an inseparable part of the landscape. The two are one. As a pictorial composition, Mr. Orne's effort is delightfully harmonious and complete. How one-sided the effect would be, were the graceful tree at the left removed! It supplies the balancing object so necessary here, and is placed exactly where it belongs.

Data: November; $3\frac{1}{4} \times 4\frac{1}{4}$ Graflex; $6\frac{1}{2}$ -inch B. & L. lens; at F/4.5; $1/65$ second; Graflex roll-film; pyro, in tank; print, Eastman Royal Bromide.

The beauty of the brook, as he saw it in winter, so impressed Seth D. Tucker, that he pictured it with ardent realism. Page 193. With great skill, he placed

the strongest emphasis on the exposed waters of the brook surrounded by curiously formed particles of ice—tiny peninsulas with drooping icicles. The whole effect is unique and a study in natural history. The snow-laden banks of the stream, as they recede in the distance, are exceedingly well done, and the somewhat abrupt perspective results in a rather effective and pleasing prominence of the foreground—here the chief idea is the entire pictorial design. No data.

In "View from Wildcat", page 194, Frances G. Dudley has given us a somewhat unusual combination of extremes—a pair of similar trees taking up almost the entire picture-space and relieved against a receding expanse of woods and hills. It forms a pleasingly striking stereoscopic effect and is worthy of high commendation. The values are admirable and the photography excellent. No data.

A feature of the exhibition—of which this series of fifteen pictures is an admirable representation—was a large collection of 5 x 7 prints of technically excellent winter-photographs of scenes made in the mountains of Maine. The exhibitor was J. Earle Bacon, who, in response to a request for data of "Roaring Brook in February", page 205, courteously sent the following frank and explanatory letter:

"Dear Mr. French: The picture 'Roaring Brook in February', was actually snapped by Mr. Arnold T. Hampson, we having carried only one camera with us on the trip, and we could not bother with a camera requiring adjustment of either stops or focus, so we took a Brownie No. 3 box-camera which previous experience had seemed to indicate had an unusually good lens for that class of camera. We made about six dozen pictures of which, I think, sixty-five were excellent. The exposures we turned over to a man here in town—Providence, R.I.—with license to make a double charge for special attention in photo-fishing.

"We then also interested him in making the enlargements, which he was very ready to do, and he made in all something over two hundred. The Bangor and Aroostook Railroad wanted a full set of these enlargements, as up to that time, namely February, 1922, very few had succeeded in reaching the top of Katahdin in winter and had been unsuccessful, owing to weather-conditions, in getting any good photographs; so it follows that by merely good luck we had produced a finer set of winter-photographs of the mountains and surroundings than were in existence. The Inland Fish and Game Commission of Maine also wanted a complete set, which they use in connection with illustrative educational lectures given by them throughout the State of Maine in the public schools. Also, a man in New York, who is writing a book on Katahdin, wanted a full set."

Data: February, 21, 1922; good light; No. 3 Brownie camera; snapshot; 5 x 7 Brownie enlargement.

Visitors to Lake Winnepesaukee, N.H., as they approach it from the West or South, cannot fail to observe the Belknap Range of hills situated a few miles south of the lake. Like almost every noteworthy elevation in the Granite State, Belknap Mountain has been ascended by the Appalachians, one of whom, Wm. E. Leonard, made the attractive view, page 206, on a trip to the top, several years ago. Mr. Leonard certainly has an eye for beauty in nature and, what is of equal importance, an artistic temperament and the ability to express it. He perceived that this beautiful birch, pleasingly relieved against a mass of foliage of a darker tree, presented a rarely attractive picture. He viewed the effect critically, composed his picture and promptly perpetuated it. This act was later supple-

mented by intelligent work in the darkroom and, surely, he must be gratified with the result of his efforts.

Data: August, 3.40 P.M.; very clear light; No. 1 Special Kodak $2\frac{1}{4} \times 3\frac{1}{4}$; Kodak lens F/6.3; stop, F/8; 1/25 second; Eastman roll-film; Duratol; tray-development; print, P. M. C. No. 9; Eastman Enlarger, with B. & L. F/6.3 lens.

The last of this interesting series of mountaineering-souvenirs is "Pony Trail", British Columbia, by E. F. Scheibe, page 207. Although it is alluringly presented, the mountain, partly covered with snow, easily dominates the scene. The way it emerges from the slender, pointed evergreens, below, is certainly superb.

A visit to Ausable Chasm, New York State, is an experience that cannot be fittingly described in words. L. J. Creagan has made the attempt to do so, supplemented by a series of photographs; but, admirable as both efforts are, he will admit that they have not done justice to the mental pictures, which can never be effaced. My one visit to this marvelous beauty-spot, last autumn, tells me that the photographs I made of places, similar to Mr. Creagan's, are merely suggestions. My memory supplies the colors and various scenic effects associated with this thrillingly beautiful gorge. Mr. Creagan's initial picture, page 201, is truthful and admirable. A little neutral color applied to the part of the negative corresponding with the black mass at the right, will greatly improve the present effect. The view of the chasm, page 203, is particularly fine; but it would gain in beauty if the part that contains the fragment of projecting white rock, in the lower left corner, were cut off. The artist will approve, I am certain. In describing the mysteriously dark appearance of the waters of the chasm, some visitors believe that this quality gave the gorge its name, "Au Sable". This idea is entirely incorrect; for, of course, the chasm derives its name from the Ausable River which flows through it and empties into Lake Champlain, at Fort Kent. The Ausable River rises some distance westward in the Adirondack Mountains, and it is the sandy character of the river (shores and bottom), the French word *sable*, meaning sand, that is responsible for the name, Ausable. And the sand in question is not black or dark in color, but looks like ordinary sand, which is a light brown. This similarity of names in English and other languages often leads to mistakes. "Lame", in French, means "blade"; "main", "sale" and "sing", in French, too, mean "hand", "dirty" and "monkey", respectively. "Fast", "Most" and "Last", in German, mean "nearly", "cider", and "burden", respectively. There is no accounting for similarity in certain names in English and foreign languages.

The month for trout-fishing is at hand. Readers of PHOTO-ERA are reminded of this sport by Dr. Pardoe's delightful picture, page 212. It speaks louder than words. But what a charming group, and what a beautiful setting! And all will exclaim: "What a splendid picture!" This mouthful of praise is intended for the artist, whose inexhaustible versatility and resourcefulness have been the subject of wonder among all appreciative readers of this magazine, and also wherever his pictures have been exhibited. As a technician alone, Dr. J. B. Pardoe has my unstinted admiration. What could be more artistically admirable than the sportswoman and her companion watching the result of a "nibble"!

Example of Interpretation

In presenting Mr. Scudder's extremely beautiful picture of a bridge, the Publisher hopes that those who enter this competition of bridges will strive to do as

well. As always, however, PHOTO-ERA urges contestants to avoid the commonplace rendering of a subject, if possible. The gift to invent something new is not given to every one; but when an object, such as a bridge, already exists, the observer should try a standpoint that will yield a view considerably different from the usual one. There should be many such. Then the lighting—the early morning—particularly in May when the sun rises earlier than at present—should invest the subject with an aspect not seen later in the day. An unusual sky-effect, used as a celestial background, will often yield a striking and artistic picture. Then, there are effects that may be produced at dawn or at dusk and, perhaps, quite different from what are ordinarily seen. The way is for the competitor to exercise his powers of observation, patience and perseverance. Some persons have the faculty of noticing things that are unique. Our frequent and successful contributor, Kenneth D. Smith, is gifted in that way. If however, a competitor is temperamentally different, and has the ability to invest a familiar object with irresistible beauty—as often happens—he should try that method. The simplicity of design, the truth of color-values, and the long scale of gradations are the obvious excellences of Mr. Scudder's "Over the Blue Ridge".

Data: Bronx Park, New York City; May, 3 P.M.; bright light; Ica camera, $2\frac{1}{4} \times 3\frac{1}{4}$; 12 cm. Carl Zeiss Tessar; at F/9; Ingento Filter; 1/5 second; Film Pack; Metol-Hydro; enlarged on Cyko Buff.

Our Contributing Critics

PLEASE don't crowd, gentlemen—the ladies I notice, are still backwards. No need of it—this month's offering is irresistible. It is by an esteemed contributor whom, I am sure, you will treat with every consideration in your criticisms.

Data: $6\frac{1}{2} \times 8\frac{1}{2}$ Century view-camera; 12-inch Dallmeyer 3A; at F/16; April, 3 P.M.; sun; quick bulb-exposure; Seed 26; pyro; print, Azo, No. 3, Glossy.

The data for the Advanced Competition, Pictures by Artificial Light, and the Beginners' Competition, instead of appearing on this page, as in the past, will be found under their appropriate headings near the pictures, thus making it easier for the reader to connect the two.



Value vs. Price

Don't try to buy a thing too cheap
From those with things to sell—
Because the goods you'll have to keep,
And time will always tell.

The price you paid you'll soon forget,
The goods you get will stay;
The price you will not long regret—
The quality, you may.

They ought to cut this "price" word out
Of dictionaries red,
Make "value" what men talk about,
Not just the price instead.

In food or metal, cloth or woods,
Remember this advice:
Don't let the price control the goods,
But goods control the price.

The Photographic Poster.



ON THE GROUND GLASS

WILFRED A. FRENCH



Wrong Titles

DEAR EDITOR:

When, in December PHOTO-ERA you roasted the newspapers—at least, some of them—for neglecting to designate important photographs correctly, you said a mouthful! It so happens, that I am one of doubtless many who have discovered familiar pictures misnamed. Wonder why they don't pay proper attention to correct titles! My wife and I went on a visit to Vienna, last year, and, at the advice of a friend, stopped over and visited the lower part of Lake of Garda, Italy, especially the wonderful spot, called Salo. Well; a beautiful photograph of this lovely town was published in the rotogravure section of a well-known New York newspaper. It was named all right; but they spoiled it by saying that it was in Austria!

Sometime later, another newspaper—not a New York one, however—published a sensational article about that shooting-affair in Los Angeles, in which several "movie" actresses were mixed up. With it, they printed the picture of one of these "stars," with her name underneath; but the picture was really one of an *entirely different woman*,—a movie actress of rather good reputation and never mixed up with any scandal except she was unhappily married, got divorced and married another movie actor.

But the latest blunder in this line was a very good picture of the former king of Bulgaria, now an exile and, according to the newspaper, living in Coburg, Bavaria! If any one that's at all interested will look on the map of Germany, he will find that Coburg is outside of Bavaria, but not far from it. Not a bad mistake, but geographically wrong. Now there you are!

FREDERICK HAMILTON.

A Confusion of Terms

HAROLD M. BENNETT is too serious-minded a man to notice occasional *faux pas*, such as emanate from careless persons who ask for hosiery or the like, at department stores. He was a bit flustered, however, when an attractive young lady entered his office, just at closing-time, and sweetly asked for a kimono! It developed, later, that she wanted to see a kinamo, a type of amateur motion-picture camera which Mr. Bennett had been advertising.

The Need of an Atlas

MR. RICHARD L. STROUT writing to us from New York encloses a clipping from the *Philadelphia Inquirer* of November 2, from which it appears that Mr. Gordon Mackay began as follows an article on the "Eastern Grid Crown". "Far away among the hills of Old New Hampshire," says Mr. Mackay, "above the silvery ribbon of water that separates Connecticut from the Granite state"—

On which Mr. Strout comments:

"Kindly note that Dartmouth College, elsewhere referred to as 'university', overlooks Connecticut, or

it does so, anyway, from the Philadelphia view of geography. When some of these writers about sports really let themselves go, they don't let any little thing like geography, grammar or fact stand between them and ribbons of 'water that separate Connecticut from the Granite state'."

[If the patient reader will please examine a map of the state of New Hampshire, he will see that it is the Green Mountain State (Vermont) which the Connecticut River separates from the Granite State (New Hampshire).—EDITOR.]

Pity the Chairman of the House-Committee!

IF anyone thinks that the chairman of the house committee of a camera club—except the small, inactive Hypo Club, in northern New York—has an easy job, he is greatly mistaken. The Editor has talked with several of them, and it is true that theirs is not a bed of roses. If this overworked functionary tries to see that the darkroom utensils are properly cleaned and put away where they belong; that books and magazines are returned—and in good condition—when taken home to read by some selfish member; that cigar-butts and smoked cigarettes are not thrown around promiscuously; that dripping umbrellas are not left in the wrong place where they leave puddles of water; that the private property of members is not molested; that the expensive studio-camera, lens and plateholders, backgrounds and other accessories are used carefully and then restored to their proper places; that—well, a conscientious member knows what are his duties, he, the much-troubled chairman, will have his hands full. But it is not always easy to find a vigilant and conscientious officer, one who is also fearless, persevering and tactful. The Editor knows two such accomplished and appreciated functionaries, and one of them—all praise to him!—is W. H. C. Pillsbury of the Union Camera Club of Boston.

Colin's Chance

Dear Editor: Mr. Hale's column, "As the World Wags", in the *Boston Herald* of recent date, contained a couplet reminiscent of an osculatory diversion published in a memorable number of *The Developer*, the monthly bulletin of the Cincinnati Camera Club. It is appended herewith.

HOWARD F. SMITH.

THE LOOK

HOWARD kissed me in the spring,
Bobby in the fall;
But Colin only looked at me
And never kissed at all.

Howard's kiss was lost in jest,
Bobby's lost in play,
But the kiss in Colin's eye
Haunts me night and day.

MARGE.



EVENTS OF THE MONTH

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication



Photographic Activities of the Brooklyn Institute

BEFORE Dr. Arnold Genthe's one-man show was removed from the walls of the Brooklyn Institute, he gave an informal talk before the members on his experiences and ideas on photography, opening with the statement that the thing that is chiefly wrong with Pictorial Photography to-day is too much concern about Art: that one can hardly open one of the photographic journals nowadays without finding an article on "Photography as Art". His view is that if a photographer succeeds in expressing his individual way of seeing things and makes others share the same emotions he felt in making his picture, he has done well. The photographer has to deal with realities and that photographer who respects his medium will not retouch or obliterate character, though he sometimes falls into the error of trying to interpret a person. How can he interpret an artist or a stranger? The best he can do is to make many impressions and try to get his sitter with the defensive mask off. One can not interpret but can anticipate a psychological moment and get a good expression. In discussing his dancing-pictures, Dr. Genthe said that one can best give a feeling of motion if he can catch the transition from one motion to another; but it requires lots of patience, plates, and a patient dancer. The talk was interspersed with many more ideas and interesting anecdotes from Dr. Genthe's own experiences, and in closing Dr. Genthe said that he would like to make one suggestion regarding Art; that he felt that the best thing for a photographer would be the chance to discuss his work with people who are not photographers. He thought that he had had his best hints from musicians, sculptors, painters and others who approach the subject from an entirely different angle, and that for their next speaker, the Institute would do very well for itself by getting a man who is not a photographer.

The classes have been active, Miss Lauffer's taking up gum bichromate at their evening-session and working with some interesting Spanish models at the portrait-session. Mr. Zerbe in his class gave two demonstrations, the first on making enlarged negatives, the second on carbon and carbonyl processes. Harry Newman, who is one of the best Kallitype workers in New York, gave an instructive demonstration of his methods. This was followed by a Palladium demonstration by Miss Lauffer.

The remainder of the session promises to be very busy at the Institute, as forthcoming events include a talk by Nickolas Muray and a show of Miss Lauffer's latest work, besides several special evening-sessions. Also there will be a one-man show by Francis Bruguiere of New York.

Detroit Camera Shop Pictorial Contest

THE Detroit Camera Shop, 67 Grand River West, Detroit, Michigan, in line with other progressive photographic dealers, is conducting a photographic contest during 1924, the subject for March and April being

"Detroit". All pictures should be recognised easily as views of Detroit, and the negatives must have been made since January 1, 1924. This contest closes April 30, and will be followed by other contests. Awards of \$3.00, \$2.00 and \$1.00 in trade will be given the first, second and third prize-winners; and a silver-cup is to be kept on exhibition in the shop, upon which will be engraved the name of the first prize-winner in each contest. As soon as an individual wins three first prizes, the cup becomes his property.

Wollensak Amateur Photographic Contest

THE Wollensak Optical Company, of Rochester, New York, is offering prizes for the best pictures made with Wollensak lenses by non-professional photographers. There will be three classes of pictures—Speed, Pictorial and General. First prize in each class will be \$20.00 cash; second prize \$10.00 cash; third prize a \$5.00 Binascope pocket binocular; fourth prize, a \$2.00 Pockscope Sr. Besides these twelve major prizes there will be twenty "honorable mentions" with a prize of a Pockscope Jr. for each. The contest closes at 5 p.m., May 1. All prints entered must have been made prior to February 15, 1924. For further particulars look in the advertising-pages of this magazine.

J. P. Pardoe's Successes

WE have often referred to the pictorial versatility of Dr. J. B. Pardoe. Not satisfied with exhausting the field of natural history, on which subject he has contributed several illustrated articles of supreme interest to this magazine and to other publications, Dr. Pardoe entered the domain of genre-photography, producing an infinite number of subjects startlingly varied in character, also unique and attractive. A charming example of this class of work will be found elsewhere in this issue of PHOTO-ERA. He has wandered, camera in hand, through woods and fields, along lakes, ponds and streams, picking up here and there bits of natural beauty to delight the eye of the most critical picture-lover. Specimens of these, too, have occasionally found their way into our pages. He has participated in numerous photographic competitions, in this country and abroad, never failing to win at least one of the higher awards.

It will interest, doubtless, many of our readers to know the extent of Dr. Pardoe's success in participating in competitive exhibitions of various kinds, and to this end we publish a partial list of his principal successes.

Field and Stream Photo-Contest for Amateurs, first prize (\$100.), and two of the \$5.00 prizes; *New York Evening Post* Contest, first prize; *Newark Sunday Call* Summer Contest, four first and one second prizes; Willoughby Historical Photo-Contest, first prize, three times; International Photographic Arts and Crafts Exhibition, held at Grand Central Palace, New York City, ("Waiting for the Train"), first prize (gold medal); Newark Camera Club, same picture, first

prize (gold medal); Trenton Fair, N.J., five blue ribbons; PHOTO-ERA (monthly competition for Advanced Workers), first prize, three times; Arizona State Fair, first prize; Bolton Camera Club (England) gold medal; Allentown, Pa., first prize; Vancouver, B.C., four first prizes (interior, figure, marine and landscape); last, but not least, Royal Photographic Society of Great Britain, the gold medal.

Photographers' Association of America

THE 42d Annual Convention of the Photographers' Association of America will be held in Milwaukee, Wisconsin, from August 4 to 9, 1924, in spite of a rumor that says otherwise. These dates and the place are authentic, and the only ones authorized by the Board of Officers.

On January 7 President Stearns of the Association broadcasted a message to the photographers from the Detroit News Association, WWJ. So far, the only reports of any persons who picked up the message were from Mr. Stearns' wife and daughter at Rochester, Minn., and S. H. Dawson at Wooster, Ohio. Any more?

The Association has started an innovation with the brass membership signs this year, by providing them with two small holes at the bottom to which may be attached the 1923 sign. In this manner the signs may be built up, chain fashion, and in time will make a very interesting series.

The Association recently sent out circulars to over 16,000 photographers in the United States and Canada, describing the benefits and appurtenances accompanying membership in the Association. Now is the psychological moment for the "100%-ers" to secure a new member for the Association. Every member secured helps make the Association stronger and better, so do your best to get, at least, one new member.

On May 19 to 22, 1924 will occur the "Twin" Convention of the Photographers' Association of the Middle Atlantic States and the Southeastern Photographers' Association, to be held at Asheville, N.C., the "Land of the Sky". These dates were selected on account of a 20% reduction in railroad fares that will be effective from all points south of the Potomac and Ohio Rivers, including Washington, Cincinnati and St. Louis and as far south as Miami, Tampa and New Orleans. A fine convention is planned and detailed information will soon be available.

As a result of the meeting of the Board of Trustees for the Winona School, the dates for the 1924 session have been set for July 7 to August 2. Mr. Wm. H. Towles will again be in charge as director.

S. R. CAMPBELL, JR., *Secretary*.

Frederick & Nelson Exhibition for 1924

THE interest shown this past season in the annual Salon of Pictorial Photography held by Frederick and Nelson of Seattle, Washington, has marked this exhibition as one of the outstanding shows of photographic art in America. The 1923 exhibit, which was the fourth annual show held in the Frederick & Nelson auditorium, showed a large increase both in attendance and in number of entries over the previous exhibitions. The total number of entries was 1400, and the list of contestants included professionals and amateurs of high standing in all parts of the country. Dates for the 1924 Salon have been set for October 20 to November 1, and it is expected by those in charge that the number of entries this year will be in excess of any previous registration.

Pictures Entered for the Pittsburgh Salon

IN a letter with regard to the opening of the Eleventh Annual Pittsburgh Salon of Photography, held in the Department of Fine Arts, Carnegie Institute, March 2 to 31, we learn that prints submitted to the jury for selection numbered eleven hundred and eighty. From this mass of prints the jury of selection picked a total of two hundred and eighty prints to be hung, divided among the different states and countries as follows: New York, 60; California, 59; Pennsylvania, 30; Ohio, 21; Illinois, 18; Maine, 18; Michigan, 10; New Jersey, 8; Colorado, 7; Maryland, 6; Arizona, 4; North Carolina, 4; Utah, 3; Connecticut, 2; Massachusetts, 2; Florida, 2; Oregon, Alabama, Minnesota and Washington, one each, a total of 258 from pictorialists in the United States. Foreign countries sent pictures as follows: England, 8; Belgium, 6; Denmark, 4; British Columbia, 3; and Nova Scotia, 1.

Photograms of the Year 1923

WE learn from the publishers that the issue of *Photograms of the Year 1923* is all sold out, and that repeat orders cannot be filled. We would advise all who contemplate buying a copy to place their order with us at once, as we shall be unable to procure any more copies of this interesting annual when our present stock is exhausted. A word to the wise should be sufficient.

Exhibition of the Wentworth Photographs

THE excellent collection of the Wentworth Photographs, by Bertrand H. Wentworth, will be on exhibition at the Society of Arts and Crafts, 9 Park Street, Boston, Mass., April 8 to 24. During the summer they will be on exhibition at Mr. Wentworth's Island Studio, Monhegan, Maine, and after October 1 at his studio at Gardiner, Maine. This collection of photographs has been on exhibition at the Columbus Gallery of Fine Arts, Columbus, Ohio, during February, and at the Camera Club, 121 West 68th Street, New York City, in March.

A Wonder Camera

ACCORDING to a report, English experts have invented a camera capable of making 300,000 photographs a minute, or one impression every one five-thousandth of a second! This is faster than the human mind is capable of thinking. If the sensitive material—plate or film—can be made responsive to such a high speed of exposure the swiftest moving object—bird, fish or insect, or a machine in operation—can be faithfully recorded. The result of a horse race which is in doubt, can be decided beyond dispute with a camera of the type described. With its aid, the exact manner of flight of birds can be accurately determined, for airplane-builders are eager to apply the principle of the bird's moving wings to the planes. Indeed, problems of the swiftest moving objects, hitherto unsolved, may now be possible of solution.

Exhibition by the Cleveland Artists

THE Sixth Annual Exhibition of Work by Cleveland Artists and Craftsmen will be held at the Cleveland Museum of Art, from May 6 to June 8. As Cleveland professionals have always been well represented in previous shows, it is trusted that they will again be well represented. For information, write or call at the Cleveland Museum of Art.

Exhibition at the U. S. National Museum

AN exhibition of pictures of prominent English workers will be held at the National Museum in Washington, D.C., during March and April. It is expected that the pictures will be on exhibition at the rooms of the New York Camera Club during May and June. The collection of 103 pictorial photographs was assembled by the Manchester (England) Amateur Photographic Society from their own members, with the assistance of members of the Liverpool Amateur Photographic Association, the Hammersmith Hampshire House Photographic Society and the Pictorial Group of the Royal Photographic Society of Great Britain. This exhibition is the first of its type to come to America, and has created much interest among pictorial workers here. Mr. Floyd Vail, F.R.P.S., has charge of the details of the exhibition while in America, and Mr. C. J. Unsworth of the Manchester Amateur Photographic Society will have charge in England.

The B. & H. Amateur Motion-Picture Outfit

THE Bell & Howell Company, Chicago, have just placed upon the market a new automatic amateur motion-picture camera, and its companion projector, both so small that they are easily portable anywhere: the camera weighs $4\frac{1}{2}$ pounds and the projector 9 pounds. The size of the camera is 3 x 6 x 8 inches and the projector can be placed in a case 8 x 11 x 11 inches in size.

There are many new and clever mechanical features in this outfit. The camera is automatic in action, requiring only the touch of a button to either start making motion-pictures or a single exposure. The projector runs either forward or backward, or stops for a single picture without danger of warping the film. This is possible because of the forced air-draft, which positively cools the lamp-house, rheostat, film and film-aperture.

The film is the new Ciné-Kodak standardised safety 16 mm.; 400 feet being equal to, and takes the same projection-time as, 1000 feet of standard film. Economy and portability will undoubtedly make this little camera very popular, and it is not hard to visualise the possibility of many tourists or travelers carrying one, as, at a cost of less than 1/6 of a cent for each picture, they may photograph either in motion-pictures or "stills". Negative-films can be purchased at any photographic supply dealer in 100-foot rolls, equivalent to 250 feet of standard film, at \$6.00 per roll, including developing to positive—ready for projecting.

An interesting feature is the utilisation of present standard-size negatives, which may be reduced to the new 16 mm. size at a very nominal cost. Already large libraries of feature plays, scenic and educational films are being reduced, and others are in process of formation. Rentals will be comparatively lower than present exchange-prices. Exceptionally fine optical prints are being produced from good negatives, because of the reduction of grain inherent in the originals, and, when prints are projected with a flickerless 9 to 1 movement, a picture of unsurpassed brilliancy and steadiness is obtained.

The projector with its 9 to 1 movement, in combination with a high-speed synchronous shutter, absolutely eliminates all flicker. Heretofore, it has been considered an impossibility to produce such a movement satisfactorily, but from the results already obtained it is very evident that the ultimate of perfection in motion-picture projection has at last been reached. There are many other mechanical features of interest

in this little projector. The threading is extremely simple, and the wear on the film has been reduced to practically nothing. One piece of test-film was run through the machine 3000 times without showing any noticeable wear. Universal mounts for objective lenses are provided, ranging from $1\frac{1}{2}$ to 4 inches. Pictures up to 9 x 7 feet are projected very satisfactorily with remarkable depth and brilliancy. Condensers are of plano-type; mirror-reflector; self-centering lamp-mounting; 200-watt, 50-volt lamp; 3 ounce air-cooled rheostat; automatic fire-shutter; reversing-and-stop features; and clutch-in are among some of the distinctive features.

The camera is as easily carried as a postcard-size folding still camera, and is furnished with a strap to go over the shoulder. Anyone can handle it very much as a binocular. Using no tripod, any moving object, no matter how quick, or in what direction it is moving, can be followed. The lens is a Cooke 25 mm. (Taylor-Hobson) F/3.5 anastigmat with adjustable iris-diaphragm. The shutter opening is 216 degrees, which is greater than most standard motion-picture cameras.

Although these outfits are being made in large quantities, strict manufacturing-supervision and rigid inspection is maintained. The material, mechanical and optical installations are claimed to be equal in quality and workmanship to the highest priced standard Bell & Howell equipment. It is not thought that the introduction of these instruments will affect the attendance at motion-picture theaters. On the contrary, it is easily within the range of conjecture to visualise a greater stimulus to theater-patronage. No more should it discourage attendance than does the phonograph affect grand opera or the legitimate stage. Also, it should be remembered that there are many thousands of people who do not attend motion-picture theaters and would be benefited by having the "movies" brought to their homes.

Reading Camera Club Exhibit

THE Eighth Annual Exhibition of pictures of the Reading Camera Club, Reading, Pa., was held on March 22 to March 29, 1924 at Pomeroy's, 6th and Penn Streets. A total of 104 prints were on exhibition, and prizes were awarded to prints in five classes as follows: Grand Prize for the best picture exhibited to "Entrance to Spring" by Nicholas B. Phillipson. Landscapes: First prize, "River Path", H. N. Mucher; Second prize, "Beach Pines", W. E. Ziegler; Third prize, "Silver Birches", Chester D. Deysher; Honorable Mention to the pictures "I Am Thy Life", H. N. Mucher; "Heralds of Rain", W. E. Ziegler; "A French Epic", W. F. Drehs; "The Willow Brook", H. N. Mucher; "A Home of Long Ago", H. N. Mucher; "Afternoon Shadows", Chester D. Deysher; "By the Meadow Brook", Nicholas B. Phillipson. In the Genre class prizes were awarded as follows: First prize, "Unselfish Service", W. E. Ziegler; Second prize, "Speed", Chester D. Deysher; Third prize, "Homeless", Chester D. Deysher; Honorable Mention to "At the Water Trough", L. Roy Frey; "Hikers Discussing Flowers", W. J. Browne; "An Afternoon Nap", W. E. Ziegler.

For the Portrait class the following prizes were awarded: First prize, "Pearl S.", W. E. Ziegler; Second prize, "Red Apple", L. Roy Frey; Third prize, "Profile", L. Roy Frey; Honorable Mention, "From Bygone Days", W. E. Ziegler; "Portrait", W. E. Ziegler; "The Young Musician", L. Roy Frey. In the Still Life class the prizes were: First prize, "The Broken Wheel",

Nicholas B. Phillipson; Second prize, "Water Grass", Nicholas B. Phillipson; Third prize, "Vehicles of Expression", W. E. Ziegler; Honorable Mention, "Rays of Comfort", Earl W. Rook; "Bull Rushes", H. N. Mucher.

In the Miscellaneous class the prizes awarded were: First prize, "Early Buds", W. E. Ziegler; Second prize, "The Railroad Cut", Nicholas B. Phillipson; Third prize, "The Old Wheel", W. E. Ziegler; Honorable Mention, "Colonial Doorway", H. N. Mucher; "Light of the Cross", H. N. Mucher.

The awards were made by five judges, which included the regular PHOTO-ERA Jury, Wilfred A. French, Ph.D., and A. H. Beardsley. We have obtained the prize-winning pictures for reproduction and these will appear in May. No doubt the originality of some of the subjects will be of interest to other camera clubs.

The New Burke & James Company

It will be of interest to the entire photographic trade, and to amateur and professional photographers to know that a new company under the name of Burke & James Company has succeeded Burke & James, Incorporated, the well-known Chicago manufacturers and jobbers of photographic materials. The new company intends to continue handling virtually the same goods and will specialise on the patented Rexo and Ingento products and in jobbing the more practical and marketable products of other manufacturers. Many of the old employees are with the new firm. Among these are H. O. Monson, sales-manager, and Harry Burke, Business Manager. We are sure that users of Rexo goods will be glad to know of the new company and will favor it with their patronage.

Photographers' Association of New England

THE Executive Board of the Photographers' Association of New England held a meeting in Boston on January 30, and decided to hold the 1924 convention at the New Ocean House, Swampscott, Mass., sometime during September, the dates to be decided on later. This hotel will make an ideal place to hold the convention, on account of its location and arrangement. Mr. Ira F. Lindsey of Manchester, New Hampshire, was elected secretary in place of Eric Stahlberg, resigned. Later reports give the convention dates as September 16 to 19, 1924.

The Willson Magazine-Camera

WE have received from the Vicam Photo-Appliance Corporation, of Philadelphia, Pa., a circular which gives a description of the Willson Magazine Camera, with which it is claimed that an expert operator can make eight hundred small portraits in a day. It is said to be the only portable identification-instrument on the market. The identification-device, which is a part of the camera, is electrically operated, and records a number on the film immediately beneath each exposure as it is made.

The Willson Camera makes two sizes of negatives, one 1-1/16 x 1-3/8 inches, and one 1-3/8 x 2-1/8 inches. The outside dimensions of the camera are 15-3/4 x 9-3/4 x 3-1/4 inches, weight eight pounds, capacity 200 feet of film. It is equipped with two view-finders, two tripod-sockets, special shutter with cable release, and an anastigmat lens which works at F/3.5.

In conjunction with the camera the company is supplying the Willson Automatic Printer, to make

prints from the rolls of film directly on rolls of paper either singly or in multiple. It is really two separate printing-machines, one side so built that the entire two-hundred foot roll of negative may be placed in the printer, and with a roll of printing-paper of corresponding length the entire strip may be printed in ten minutes. The other side of the printer is adjustable for two widths of paper. Any number of individual pictures can be printed on a continuous strip, or a single negative may be used to print the same picture on a strip of paper up to two hundred feet long. Pictures, when printed, are properly masked. The turning of a crank is all that is necessary for complete operation of the printing-process.

The Willson Magazine Camera is designed to make photographs of schools, colleges, clubs, military camps, industrial concerns, picnics, or any large organisation or gathering. Besides making the single portraits, it is the only instrument that permits the portraits made to be arranged in group form, with the subjects placed in alphabetical order according to name.

F. J. Mortimer Master of Masonic Lodge

WORD has reached us from London that Mr. F. J. Mortimer was recently installed as Worshipful Master of the "Pen and Brush" Lodge, which meets in the Masonic Grand Temple at the Hotel Cecil. This lodge is made up of artists and journalists, but we learn that the meeting was well attended by many men of note in the photographic world.

Photo-Engravers Wanted by Government

APPLICATIONS will be rated as received until June 30. The examination is to fill vacancies in the Government Printing Office, at an entrance-salary of \$1 an hour, plus the increase of \$20 a month granted by Congress. Employees receive additional compensation for overtime-work, being paid at the rate of time and a half for Sunday work, double time for holiday work, and 20 per cent. in addition to the day-rate for night-work.

Applicants must have completed an apprenticeship of at least four years in the photo-engraving trade, at least one year of which must have been in one of the following special branches: Halftone or line-photographer, stripper and printer, copper-etcher, zinc-etcher, finisher, router, and prover. Competitors will not be required to report for examination at any place, but will be rated on their education, training, and experience on a scale of 100, such ratings being based upon the competitors' sworn statements in their applications and upon corroborative evidence.

Full information and application-blanks may be obtained from the United States Civil Service Commission, Washington, D.C., or the secretary of the board of U. S. civil-service examiners at the post-office or customhouse in any city.

Civilising the Haitians by Photography

It is reported that the United States is to send an expedition into the interior of the Island of Haiti with the purpose to civilise and educate the native population by the use of lantern-slides and motion-pictures. Photographers are to accompany the expedition to make pictures and to assist the United States Naval and Marine Corps Officers in the work of giving the Haitians a glimpse of the wonderful world which lies beyond their sight.



BOOK-REVIEWS

Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices. Send for our list of approved books.

MOVING PICTURES: How They Are Made and Worked, by Frederick A. Talbot. *Conquests of Science Series*. Entirely rewritten. 415 pages, illustrated by 116 photographs, 30 drawings and an Index. Price, cloth \$3.50. Philadelphia: J. B. Lippincott Company. 1923.

AMONG the many excellent books on the making of motion-pictures, we believe that this entirely rewritten volume by Frederick A. Talbot is in a class by itself. It is addressed especially to the thousands of motion-picture theater patrons. Technicalities have been strictly avoided or reduced to simple language. The primary purpose of the author has been to familiarise the reader with the methods by which films are produced and exhibited, and something of the cognate industries. It includes a description of the very latest developments in professional and amateur cinematography. Although the more popular aspects of the industry are described at length, the educational, scientific and instructional applications of the art have not been ignored. Progress in these fields has been less spectacular than in that devoted to pure entertainment. Nevertheless, there are indications of a more sympathetic popular attitude towards films of this character, which possibly present the greatest possibilities for motion-pictures.

The book was written in England and was intended for English readers; but much of the contents is devoted to the work of American inventors and to American methods. However, the share which Great Britain, France, Italy and other countries have had in the development of the modern motion-picture is clearly shown and a perusal of Talbot's interesting volume will give the reader a clear, accurate history of cinematography in all parts of the world. Needless to say, the American inventors and manufacturers are deeply indebted to the experiences and successful producers in other countries for the present importance of the industry in the United States. In fact, the motion-picture of to-day owes its success and popularity to combined effort rather than to the work of one man exclusively. The growth of the industry had been due to experimenters in all parts of the world and may be traced back over a long period of years. Step by step the motion-picture has been brought to its present state of perfection. The struggles, disappointments, failures and successes of such men as Sir John Herschel, Dr. Horner, Henry Heyl, Reynaud, Muybridge, Desvignes, Sellers, Greene, Evans, Marey, Sebort, Soret, Anschütz, Edison, Paul, Lumière, Walker and Eastman make fascinating and instructive reading.

One of the chief attractions of the volume is the wealth of anecdote which relates to the men who are the leaders among the producers to-day. The stories of such men as Laskey, Zukor, Griffith, Paul, Frohman, Williamson, Cecil de Mille, Selig, Fox, Gaumont, and Hepworth hold the interest as securely as a stirring tale of the South Seas. Then, too, there is a graphic account of how many of the great feature-plays of

the day were made. This account includes a large number of facts which are really amazing to the average theater-goer. The book is divided into twenty-eight chapters among which we find the following interesting subjects: What Is Animated Photography? The First Attempts to Produce Motion-Pictures; The Discovery of Celluloid Film; The Dawn of the Motion-Picture Era; The Camera, Its Construction and Operation; Developing and Printing the Pictures; How the Pictures are Projected Upon the Screen; The Motion-Picture Theater and Its Equipment; Revealing Nature's Secrets by Motion-Pictures; How a Picture-Play is Produced; Pictures That Move, Talk and Sing; Motion Photography as an Educational Force; Trick Pictures and How They Are Produced; Camera "Effects" and How They Are Obtained; Motion-Pictures in Colors; Elaborate Film-Plays and How They Are Staged; The Camera-Artist and His Work; Recent Developments, and other chapters of equal value.

The illustrations aid the text materially and many of them are from comparatively recent photo-plays and from the studios or laboratories of Fox Film Corporation, Gaumont, Kodak Works, Bell and Howell, Edison, Provincial Kinematograph Theaters, Ltd., Universal City, Goerz, U. S. Department of Agriculture, Allied Artists Corporation, Paramount Pictures, British Instructional Films, Kineto Company of America, Vitagraph Company and Selig Polyscope Company.

Although perhaps of minor importance, we express the hope that a subsequent edition of this splendid volume will be entitled "Motion-Pictures: How They Are Made and Worked" instead of "Moving Pictures". Leading authorities agree that the term "motion-pictures" is to be preferred to "moving-pictures". The volume concludes with a comprehensive Index which enables the reader to find quickly the subject in which he is especially interested. Mr. Talbot writes well and entertainingly, the type is clear and the format of the book is in true Lippincott style. We believe that this latest contribution to the history of the motion-picture will have the pronounced success which it deserves.

DEUTSCHER CAMERA-ALMANACH, Band 14. Ein Jahrbuch für die Photographie unserer Zeit, Begründet von Fritz Loescher, Herausgegeben von Karl Weiss. Price, paper, \$1.02. Berlin: Union Deutsche Verlagsgesellschaft.

THE German Almanac founded by Fritz Loescher and published by Karl Weiss, Berlin, is exceedingly well done and interesting to amateur and professional photographers in the United States. Typographically, the book is carefully printed and the halftones in various shades of brown, black and greenish-blue ink are excellent. The paper in the main part of the book is a well-finished, coated stock which lends itself to the halftone-reproductions. However, the advertising-pages are on a cheaper and rather rough quality of paper.

In looking over the pictures we were impressed with their remarkable technical and artistic quality. We can learn much from these German workers. All processes appear to be represented and the articles deal with portraiture, photographing children, domestic pets, nature subjects, mountains, marines, snow-scenes, genres and still-life. We were much interested in the article by Käthe Hecht entitled, "An Animal-Story in Photographs". Our readers will recall that this worker contributed some remarkable animal-and-bird studies to PHOTO-ERA MAGAZINE a number of years ago.

The almanac concludes with a review of progress during 1923 which deals with the latest developments in photographic technique.



THE MILITARY PHOTOGRAPHER

CAPTAIN A. H. BEARDSLEY, SIGNAL-ORC.



Sergeant Higgins Has The Right Idea

SIR:

May I take space in "The Military Photographer" to express the random opinions of one that has packed a camera under his shirt almost as much as he has an Army-Pack on his back. Early in the so-called Border mix-up, I learned the need of a camera, if I was to back up some of my stories of that mess and not be called a liar at home. I picked a Vest-Pocket Kodak and the reason for this was that I could get by retreat with it in my pocket. The reason it was a six-dollar outfit was that I drew only \$15 per. This machine backed up some stories that couldn't be told in Texas without some *real* backing; but with the pictures as proof they got by in Maine.

Then the camera followed me through the 1917 mix-up until the order came to ship all cameras home or they would go to the bottom of the Sound. Mine went home.

My next army outfit was a Frenchie 9 x 12 cm. and was equipped to take up all the room possible. If I hadn't been discharged and with the Y, I should have been hung, or worse, for carrying excess baggage; but even so, it brought to Maine the first-hand story of the fighting along the Marne or rather the records of the ruin and, in some cases, the graves of the boys to their mothers—weeks before they sent in the requests for those bodies. After this came a Premo Postcard-size outfit and it did its work as my article in the June, 1923, PHOTO-ERA MAGAZINE, "A Moderate-Priced High-Speed Camera" will prove. It was fast enough for the big guns. And since then, I have proved it fast enough for the field guns.

Here is the point. If you boys are going into training next summer, you can't all be Signal Corps Men and you don't want to have to depend on the Signal Corps for your pictures of army life. You have as big

a part to play in the photographic end of this life as any Military Photographer in the field.

It is up to you, and to you alone, to build up our defenses inasmuch as you are with the people who elect the men to Congress; and, if you can show them just what their money is going into, you will get the necessary money for the Regulars, the National Guard and the Organized Reserves. Get busy and "shoot" more pictures at camp; then, get out and tell everyone you know just what you believe the common sense, defense plan of America must be and show them the pictures you made at camp.

Your outfit should be a good pocket-camera, either a Vest Pocket, value \$6.00 to \$19.00, or some other model that you can carry in your pocket all the time. Be sure to get a good leather-case for it, as it will save money and pictures in the long run. Next, make pictures of the guns, the trucks, tanks, soup-wagons, drills, sham battles, and everything of interest. Don't make pictures of the crap games. Only part of the fellows play, and besides, that isn't what they are there for. It is against the Military Law anyway. Now read PHOTO-ERA MAGAZINE and learn about your camera, then get into the game and prove that you are a valuable Military Photographer and that your part is in the battle of votes back home.

LESTER HIGGINS,

Tech. Sgt. Q.M.C., Hdq. 97th Div. O.R.C.

What's Doing and What's Coming

We are receiving a number of very interesting letters and we are glad to hear of the personal experiences of those who have made a practical test of photography in connection with army-life. We are particularly eager to get pictures which always help to visualise the description for the reader.

In the May issue we are indebted to Lieut. A. W.



Camouflaged

THE BATTLE OF DEVENS

LESTER HIGGINS

In Action

Stevens, U. S. Air Service for an extremely interesting picture and a very practical hint of value to all photographers. Lieut. Stevens is preparing other material as rapidly as his duties permit. His article on Niagara Falls from the air is in preparation.

In the June number we will have a beautifully illustrated article by John E. Webber, a former Captain in the Canadian Army during the World War, on "Notable Achievements in Aerial Photography" and the illustrations are mostly from pictures made by Lieut. Stevens when he flew over Boston and through the White Mountains. Moreover, the latest types of airplane cameras are described.

We are indebted to the editors of the 97th Division Bulletin, March number, for their kind mention of PHOTO-ERA MAGAZINE and this department. In this connection, it is a pleasure to record the courtesy and co-operation of Colonel James B. Kemper, Lt. Colonel Richmond Smith, Major Paul Murray, Major Charles H. Mason, Major George Blair, Capt. M. B. Goodyear, Capt. A. F. Dedicke of the 97th Division Headquarters.

Through our membership in the National Geographic Society we are arranging for a special series of pictures made by the U. S. Air Service and Signal Corps in various parts of the United States and possessions. We expect to have more to report next month.

We understand that a photographic department is being organized at the Army Base, First Corps Area, Boston. We shall be glad to give further particulars as soon as we hear from the Signal Officer in charge.

It will help us greatly to receive any items of photographic value and interest from our readers, no matter where they may be stationed. We have some material on the way from Hawaii and the Philippine Islands, so that distance is no drawback whatever.



THE PICTURE-MARKET



So many inquiries reach us from time to time asking for information as to where pictures may be sold that we have decided to publish a short list of places where photographs may be disposed of. This list is not complete in any respect, and we shall add from time to time the names of new firms who may appear in the market for photographs.

The Farmer, 579 East 10th St., St. Paul, Minn. Agricultural photographs, any size, except in case of cover-pictures, which must be 8 x 10 or larger. Prices from 50 cents to \$2.00.

The Farm Journal, Washington Square, Philadelphia, Pa. Desires pictures instructive or interesting to farm folks. Post card size or larger preferred, prices from \$1.00 up.

Farm Mechanics, 1827 Prairie Avenue, Chicago, Ill. Power-hauled farm machinery, labor-saving devices, farm power plants in action. Prints 5 x 7 or larger. Prices \$1.00 and up.

The Garden Magazine, Garden City, Long Island, N.Y. Garden and plant pictures in sizes 5 x 7 or larger.

House and Garden, 19 West 44th St., New York City. Uses photographs of rooms decorated in good taste, garden scenes, etc. Sizes up to 6½ x 9½. Payment according to size and value.

The Industrial Arts Magazine, 129 Michigan St., Milwaukee, Wis. Uses photographs pertaining to vocational training-school work. Size 4 x 5 or larger. Prices from \$1.00 to \$4.00.

Motor, 119 West 40th St., New York City. Uses pictures made from a motoring point of view. Size

immaterial. Price from \$2.00 to \$3.00 for acceptable prints.

The New York Times, Pictorial Section, Times Square, New York City. Uses pictures with a definite news value. Any size used if clear, although 8 x 10 preferred. Price \$3.00 and up. The Times also maintains a photographic service, the Times Wide World Photos.

The Progressive Farmer, Birmingham, Ala. Uses Farm scenes. Any size if the prints are good. Prices from \$1.00 to \$3.00.

Touring Topics, Figueroa and Adams Sts., Los Angeles, Calif. Desires photographs of landscapes and pictorial views of Western scenic spots. Prices from 50 cents to \$3.00 immediately after publication.

Woman's Home Companion, 381 Fourth Avenue, New York City. See pages of picture section for wants. Pictures 3 x 4 and larger. Pays from \$3.00 up to \$25.00 per print.

A. W. Shaw Company, (System and Factory), Cass, Huron and Erie Streets, Chicago, Ill., uses photographs of office, store, factory and farm plans. Also of men doing things in these lines. Prices from \$1.00 to \$15.00.

The American Builder, Radford Building, Prairie Ave., Chicago, Ill. Photographs of home interiors, dwelling houses that appeal to the average man, etc., 5 x 7 or larger. Prices \$1.00 each.

Retail Ledger, 1346 Chestnut Street, Philadelphia, Pa., wants pictures suitable for a rotogravure section, such as unusual window displays, pictures illustrative of sales events; odd or curious methods of selling. A special rate of \$5 each for photographs is offered. Get a copy of the Ledger for further information.

Good Hardware, 912 Broadway, New York City. Desires pictures of booths, floats and unusual displays or stunts that hardware dealers have used for advertising purposes.



COMING EXHIBITIONS



APRIL 12 to 27, 1924. Ninth Brussels International Salon of Photography, Cercle Artistique et Littéraire, 5 rue de la Loi, Brussels, Belgium. Last day for receiving prints, March 25, 1924. Entry-forms from Mr. P. Limbosch, secretary, 5 rue de la Loi, Brussels, Belgium.

APRIL 22 to MAY 3, 1924. Australian Salon of Photography, Gallery of Farmer & Company, Ltd., Pitt, Market and George Streets, Sydney, N.S.W., Australia. Last day for receiving prints, March 18, 1924. Entry-forms from The Secretary, Australian Salon of Photography, Box 298 G.P.O., Sydney, N.S.W., Australia or from PHOTO-ERA MAGAZINE, Wolfeboro, N.H.

APRIL 25 to MAY 4, 1924. Annual Exhibition, Hammersmith Hampshire House Photographic Society, Hampshire House, Hog Lane, Hammersmith, London, W. 6. Last day for receiving entries, Friday, April 11, 1924. Entry forms from D. H. Wilkinson, Hon. Exhibition Secretary, 2 Drayton Road, West Ealing, London W. 13, England.

MAY 1 to 20, 1924. First Annual Exhibition of Pictorial Photography, Fort Wayne Art School and Museum, Fort Wayne, Indiana. Last day for receiving prints, April 15. Entry-forms from Karl S. Bolander, 1026 West Berry Street, Fort Wayne, Ind.



LONDON LETTER

CARINE AND WILL CADBY



THE difficulty with our London Letter is condensing it. We each clamor for a share in the one thousand words for our different items; and if one subject is rather big and impossible to squeeze into a short paragraph, it runs the risk of being held over. This happened last month with Ward Muir's new book, "A Camera for Company", and we determined that it should have plenty of elbow-room, this time, by coming first. It is published by Selwyn and Blount, Adelphi, London, at 7/6, and has four photographic illustrations, interesting and most applicable, but is not, in our opinion, Mr. Muir's best work. On the "jacket" is a portrait of Mr. Muir by Bertram Park, at which the old-fashioned will exclaim, "How frightful!", and the modern, "How clever!" The preface tells us, "These chapters contain nothing technical. Nobody will learn from them how to develop plates or films, or how to make prints." And yet every photographer should read this extremely entertaining book; for it contains the spirit of photography expounded by one who certainly knows his subject. He is not one of the dull kind who takes scores of meaningless snapshots, and is learned in the law of technical detail; but the observant, adventurous and discriminating sort, with eyes trained to see beauty and wits sharpened to enjoy humor—just the spirit that gets into some people's photographs and makes them alive and interesting.

"The Camera for Company" is really a bundle of essays, and reading it is like having leisurely chats with one who has been about and, having the photographic eye, has seen a lot and tells us interesting things in an interesting way. How rare, alas! in real life. If only more people who insist on recounting their adventures had this shrewdly observant, gently ironic and kindly humorous attitude of mind! "Motoring in Albania", "Experiences in an Airship", "Photographing Wars", "A Professional who became an Amateur", and "A Glimpse of Russia" are some of the chapters; but they are too individually written for their titles to suggest much. Perhaps, the most photographic chapter, and certainly one of the most amusing, is called "Fretful Interlude". The fretfulness is caused by the infallible touch of tactlessness contained in the comment (when we show a photograph) "You must have a very good camera". As we have all suffered from this tactless remark, we read on with sympathetic pleasure, that when discussing cheap hand-cameras, "there is no such thing as a *bad* camera which will produce presentable photographs—but there are uncomplicated cameras, almost fool-proof; and one of the distinguishing peculiarities of a 'good' camera is that fool-proof is the last adjective you could apply to it". The writer is particularly Ward Muirish when he goes on—"Tactlessness is so often caused by the endeavor to be tactful that, in spite of our chagrin, we amateur photographers recognise 'You must have a very good camera' as meant well, and we generally refrain from any petulant retaliation. Life is too short to be spent explaining that good photographs are not made with good cameras any more than good paintings are painted with good brushes, or good poems written with a good pencil. . . . I had an acquaintance

who—plagued by the 'You must have a very good camera' speech—achieved a large collection of lovely landscapes made with a biscuit-tin and a pin-hole."

We must apologise for giving quotations; but we have had so much enjoyment out of "The Camera for Company", that we cannot help trying to pass some of it on to our readers. The last chapter, "Luggage" is one of the most entertaining. At the end of it, the author sums up his resolution of traveling light, however rich he may become. "For though rendered frail by excess of lax luxuriousness" he says, "I may have given up glass plates, I shall not be able to move anywhere without a Kodak or an Ensignette."

Having had applications, lately, for a certain variety of Nature photographs of subjects we have not for years been making, we have looked up old negatives, and the search has been more illuminating than we expected. There were the negatives, and prints made from them about a dozen years ago. In examining the prints, we soon discovered that the experience gained in the interval was of material importance—at least, from the view-point of pleasing the editors of lay illustrated papers. In those far-off days, we had not learned to make the most of the subject in the matter of printing and trimming. We had been content to send small contact-photographs of the whole negative on any paper that was in stock; whereas we now handle them in a very different way. The salient point of interest is chosen and enlarged on the glossiest of papers, the grade of which is exactly suited to the quality of the negative, so as to show the subject off to the best advantage. Ten years' work has taught us that the editor of an illustrated paper—at least, in this country—is very much like the rest of the community. His eye must at once be attracted by the photograph. It must, moreover, be large, and nothing should be left for him to do in the way of altering the design, and there should be no uncertainty as to its good qualities for reproduction. Like so many of us, and in spite of his experience, he is impressed by size and, again like the majority, takes the line of least resistance and accepts pictures that will give him least trouble, providing, of course, that they tell their allotted story at a glance.

Our new methods have proved their value by a ready acceptance of the work sent in. The one feature that makes old negatives unusable is, if by chance, they contain feminine figures. Women's fashions in clothes fatally date a photograph, and a skirt or hat of 1914 will not pass muster in 1924. But all sorts of animal-studies, landscapes and even children's portraits will survive the ordeal. So we recommend photographers who have a stock of old negatives to look them through, and in the light of their accumulated experience see if a second harvest may not be secured.

The official lectures at the National Gallery are proving popular. Every day, except Sundays, these discourses are held in the morning, and clear and lucid explanations are given of the aims of the various masters considered. A large number of photographers have taken advantage of these excellent opportunities to improve their artistic training from the view-point of the painter.



THE PUBLISHER'S CORNER



Last Call for Our Radio Contest

LET me refer the reader again to our advertising-pages for particulars of our Special Radio Contest. We have been receiving a fair number of entries and many interesting letters. It would almost seem that there were not so many radio-enthusiasts among our readers as some would have us believe. Our recent Miscellaneous Competition was one of the largest we have had in many months, so that the moderate number of entries in the Radio Contest cannot be traced to lack of photographic interest. We await with curiosity the response to this contest; and, whether it be large or small, we shall have some interesting things to report when it is over. Radio and photography may not be pulling so hard in opposite directions as some camera clubs, dealers and manufacturers have reported.

For the Spring and Summer Issues

SOME magazines advertise "the good things that are coming" and others prefer to keep their readers in suspense and let each issue speak for itself. Which of the two methods is better, I will not venture to say. Each has its merit from the Publisher's point of view. In the present case I do not care which is better or according to form. I just wish to mention some articles which I believe will interest my readers during the coming season. I shall not mention them all, but a few to show that there will be something different and worth while in every issue.

The subject of photographing birds and their nests will be covered from three different angles by writers in three different parts of the world. The first, in the May number, will be "Wild Birds and the Camera in Queensland" by Otho Webb, Australia. This is a practical, entertaining and stimulating photographic article. The second, in June, will be "Photographing Your Friends, the Birds" by P. A. Smoll, Colorado. In this article the author dwells upon the importance of first making friends with the birds before attempting to photograph them. The third, in July, will be "Bird Nesting with a Hand-Camera" by Dan McCowan, Banff, Canada. Inasmuch as Mr. McCowan is the author of a successful book on Canadian fauna and flora, his article will be of great practical interest and value to every reader.

Among other articles that are out of the ordinary, let me mention several which will appear during the summer months: "Plate-Cameras Without Darkrooms" by Leonard C. Rennie; "Photographing a Singing Toad" by G. E. McColm; "How to Copy Halftone Pictures" by C. M. Harris; "Photography and the Radio" by Richard B. Chase; "Photographing for the Farm Page" by Jean L. Phillips; "Notable Achievements in Aerial Photography" by John E. Webber; "The Artificial Graining of a Print" by J. R. Hall; "Summer-Opportunities Along the Coast" by William S. Davis; "Photographing Oak Creek Canyon, Arizona" by Earl K. Foreman; "Photographing Niagara Falls from the Air" by Lieut. A. W. Stevens, U. S. Air Service; "Pictures

by Artificial Light" by A. H. Dockray; "Double Negatives" by A. M. Cleveland, and a number of shorter but none the less practical, helpful and interesting articles by other experienced writers.

Let it be said again, as one famous statesman has remarked, that it is not the length or the shortness of a piece of writing but the extent to which it inspires, cheers or teaches the reader that determines the real value. In selecting material for PHOTO-ERA MAGAZINE we try to get all three of these factors. Sometimes, we fall short. This is not due to our lack of effort but to the experienced workers themselves who are too modest or who do not believe that they can write a good article. Now and again, after much coaxing, we manage to get an article from one of them. There are certain stars in the photographic firmament which are shining brightly now. There is much of their artistic and literary work in evidence, and it is well to enjoy the beauty of their brilliancy. However, there is also a body of lesser lights who are working quietly and thoughtfully in photography. Many of these will be the photographic stars of to-morrow.

Words of Appreciation

PUBLISHER PHOTO-ERA MAGAZINE:

According to an ancient custom it is necessary that I place the sum of eight cents in the archives of PHOTO-ERA MAGAZINE as a memento that I once had the nerve to compete for the silver-cup. Or rather, I should say that it is a custom in my family to pay off all debts before the New Year. The enclosed stamps I owe you for return postage on my beautiful work of art, "Château Frontenac". However, I will try until I land the silver-cup.

I thank you for your kind consideration and also for the help your magazine is to me. I am always waiting for the next number. I get more value for the money I send PHOTO-ERA MAGAZINE than for any other investment. Old Dutch Cleanser may brighten the home, but PHOTO-ERA MAGAZINE goes further, for it also brightens the heart. I have been taking PHOTO-ERA MAGAZINE for seven years. I bought it for a while from the news-stands when I had no idea of getting a camera myself. It appealed to me, because it seemed to lift me up, out of the dollar-mad and pleasure-crazy crowd. After seven years I can truthfully say that every number has contained the value of a year's subscription.

There is one article which appeared some time ago that I have read over and over. Perhaps when you wrote it you never thought it would leave an everlasting impression in the heart of any of your readers. It certainly did with me. It was the article telling how PHOTO-ERA MAGAZINE became located at Wolfboro.

I hope that God may bless you with the best of health for many years to come, for your own sake first and afterwards for the sake of your many readers.

Yours respectfully,

WILFRED HILTON.

APPONAU, R.I.
December 24, 1923.



A MOUNTAIN VISTA
W. C. O'KANE



PHOTO-ERA MAGAZINE

The American Journal of Photography

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Wild Birds and the Camera in Queensland

OTHO WEBB

 NCIDENTALLY, if at any time you are in a position to supply an illustrated article on photography in your part of the world, we should consider it a pleasure and an honor to have you send it to us for consideration."—So wrote Publisher Beardsley in the closing paragraph of a recent communication.

Surely, such a cordial invitation to join the ranks of PHOTO-ERA's band of contributors could not be resisted by any mere mortal amateur. Swelling with literary importance, I cast about for a subject on which to "hold forth". My choice naturally fell in that vast field of photographic endeavor—Nature-Photography—a branch of camera-work which, for the major portion of my photographic career, has been an almost exclusive specialty.

It is of my camera-experiences with the bird-life of our Sunny Queensland that I would write. A branch of nature-work which has only lately claimed my attention, yet which has returned me greater pleasures and a greater wealth of results than all my previous camera-experiences put together.

Prior to the arousal of my interest in the study of ornithology, I had never taken any special notice of local bird-life, having always an idea that Australia was very deficient as regards birds. My increasing interest in bird-life led me to read the subject up in various works at my disposal, and I was agreeably astonished to find that Australia—and Queensland (my home-state) in particular—so far as being *deficient*, is one of the most remarkable countries in the world for the wealth and diversity of its avifauna, virtually all the main bird-families of the world, with the exception of two—the vultures and woodpeckers—having their Australian representatives.

The deficiency of these absentees is more than compensated by the possession of the world-

famous Lyre-Bird; the wonderful Bower-Birds; the great family of Honey-eaters—which, with the exception of one member, are exclusively Australian—a family which in the glorious Regent-Bird reaches one of the pinnacles of avian beauty; the Scrub Turkeys (mound-builders), who with their wings brush up huge mounds of earth and leaves, often ten to twelve feet wide and half as high, in which their eggs are laid and hatched by the heat generated by the decomposition of the contents of the mound. The chicks, when hatched, are so well developed as to be able to dispense with all parental care, and on the day of their birth are competent to take charge of their own worldly affairs.

Other interesting birds are the Apostle Bird and the White-Winged Chough; the giant Emu (as tall as a man). All these birds are peculiar to Australia. Of Parrots, Cockatoos and Loris-keets, Australia is the richest in the world; and of the world's two hundred species of Kingfishers, the Australian ornithological region can claim exclusive right to more than half.

Perhaps no bird of the bush enjoys such a degree of popularity as the Laughing Kingfisher (*dacelo gigas*) or Laughing Jackass, or Kookaburra, as he is variously called. Chiefly noted for his wonderful "laugh", he is a universal favorite and it is rare, indeed, for man to do this bush humorist any intentional harm—he is even supposed to be sacred to the "small boy" with the pea-rifle (22 Winchester); whilst his great size, seventeen "to eighteen" from beak to tail, safeguards him from many natural enemies which smaller birds have to contend with.

The Kookaburra—to use his aboriginal name—makes use of two nesting-sites, either the hollow in the end of an overhanging limb of a tall gum-tree, or a hole which he digs out of the large mud-nest of the white ants (termites) which build on the side of a tree-trunk. To photograph a nest in the former position would be in most cases



KOOKABURRA BIRDS AND NEST

OTHO WEBB

almost impossible for anyone not himself of the "avian order". Therefore, I have had to content myself with such photographs as I could get at the latter position (the white ants' nest).

The particular nest here illustrated was situated about fifteen feet from the ground on the trunk of an Ironbark tree; hence some means had to be adopted to get the camera up to that level, if any satisfactory photographs were to be secured. The difficulty was overcome by cutting three saplings about fifteen feet long and three inches to four inches thick; through the thin end of each a five-eighths inch hole was bored and all three ends then tied together with a piece of fencing-wire; the whole thing being then erected to form a large tripod, the top of which was about level with the nest. After being arranged in a suitable position, a number of light poles were strapped horizontally between two legs of the tripod about three feet apart, so forming a ladder up which it was an easy matter to mount and fix the camera so as to obtain a good view of the nest and its contents.

Here, however, a new difficulty presented itself which at first rather nonplussed me; for, on carefully testing the light with a Watkins "Bee" exposure-meter I found that the dim interior of the nest called for about two hundred times the exposure that the outside required,

which was bathed in full sunlight. Even the excellent qualities of the Imperial N. F. plate that I was using could not be expected to give a satisfactory rendering of such a degree of contrast. The only thing to do was to moderate this contrast by some means; but how to do it appeared rather a problem.

Finally, I recalled a method used by the Kearton Brothers of England in such cases—the use of a mirror. As I am not in the habit of carrying such an article with me, the idea was of not much use to me. Fortunately, I thought of the focusing-screen of my camera; the smooth non-ground surface making a tolerable reflector, illuminating with more or less brilliant sunlight the inside of the nest and the three white eggs which it contained.

To equalise the lighting still further, I cut a Y-shaped stick, across the prongs of which I tied my focusing-cloth. With this I shielded off the direct-sunlight from the whole of the outside of the termites' mud-nest, and, reflecting strong light into the nest's contents with my focusing-screen, I gave an exposure of three seconds at F/22, with the result shown herewith.

The next problem was to get some photographs that showed the parent-bird at the nest. I have always found that the best way to manage this is to retire first to some convenient spot from

whence the bird's movements as it approaches the nest may be observed without alarming it; and it will generally be found that the bird has some favorite place, just close to the nest, on which to perch for a final reconnaissance before going to it, to sit, or feed the chicks as the case may be; and it is on this spot that the camera should be focused. Sometimes, however, owing to the nest's situation or surrounding, this perching-place will be absent, hard to locate definitely or, for some reason, will be unsuitable from a photographic point of view. In such a case it is necessary to erect a suitable perch and, if placed close to the nest and so as to afford the best viewpoint of the surroundings, it will usually be found quite acceptable to the owner of the nest, wherever it may be situated.

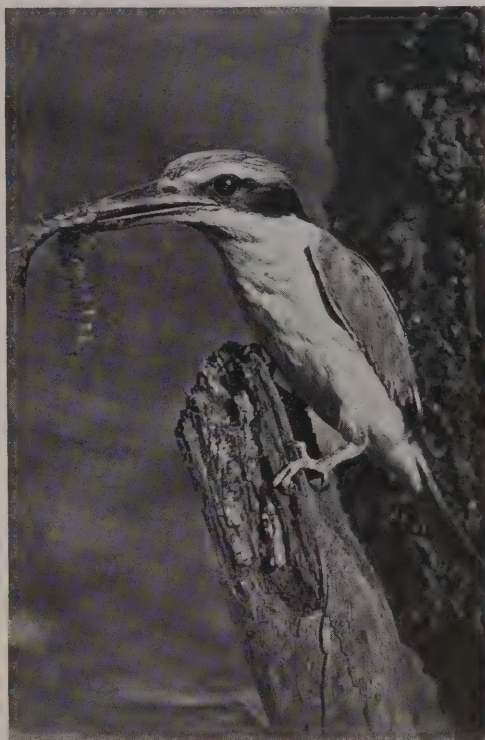
That is what had to be done in the present case with the Kookaburra's; by nailing a suitable branch to the trunk of the tree, so that it projected about three feet in front of the nest, I made a place for the birds to alight. To allow them to get used to the use of it, I ceased operations for a few days. On returning some days later, I found that the period of incubation was over and the nest now contained the most naked and hideous three chicks I have ever seen. Arranging the sapling-tripod five or six feet from the nest and perch, I lashed the camera-tripod to it and from there focused the camera on the perch. After tying some pieces of bark and a few leaves over the camera, to camouflage it, I affixed fifty yards of fishing-line to the shutter-release and retired behind a tree.

"Pa" and "Ma" Kookaburra decided, however, that everything was not right and refused to "function," contenting themselves with sitting in a tall gum-tree and laughing uproariously, apparently at my ill-attempted concealment. Not until I cut a number of boughs and built a bower in which to hide, did they come to the nest and permit me to obtain several interesting photographs of them.

The fledging of these chicks was a long process—many weeks, in fact—and as they grew in size, so likewise did an odor which permeated the neighbourhood. It would be out of place in the pages of PHOTO-ERA MAGAZINE to give too accurate a description of the contents of the nest. Suffice it to say that ere the nest was finally vacated its earthen floor was in a state of constant agitation. One by one, at fairly long intervals, the chicks left the nest and were lost to my sight, but their likenesses in the form of many photographs remained to remind me of a very interesting family whose acquaintance I had made.

Although the Kookaburra is rather a sober-

feathered bird, with little or no color, his smaller cousins rival the gaudiest of birds for brilliancy of plumage. As with the larger bird, the termites' mud-nest offers an attractive nesting-site to them, so much so, indeed, that it is rather an exception to see one of these mud-structures without a small hole drilled into it, being the entrance to the nest of one or the other of the species.



RED-BACKED KINGFISHER

OTHO WEBB

Riding one day beneath one such nest situated about nine feet up a tree-trunk, I had my attention attracted to a harsh, rattling call issuing from its interior. Investigation proved that I had located the nest of the Red-backed Kingfisher, a bird of remarkable beauty (in the adult stage) and of a rather rare species. Without loss of time, I erected a sapling-tripod and nailed a branch to the tree-trunk to form an alighting-place for the bird. While I was thus engaged, the parent bird returned with food—a long, wriggling, poisonous, yellow centipede—and displayed a degree of boldness which proved to me that the long distance-release was unnecessary in this case.

It was on this subject that I first tested the wonderful qualities of the new Imperial "Eclipse"



STRIPED HONEY-EATER

OTHO WEBB

plate. It is a plate of remarkable speed—fully three times that of the ordinary Extra-Rapid. On this account, I departed from my general rule of using the full F/6.8 aperture of my lens, and so to obtain a larger image of this somewhat small bird I tried using the single combination of my convertible lens, with a small stop (F/20). Having focused on the prepared lighting-place and setting the shutter at $1/25$ of a second, I assumed a motionless attitude beside the camera and awaited the subject's arrival. After a few savage "swoops" and much outcry at my presence, he departed to a nearby branch to indulge in a prolonged investigation of this strange intruder to his domain. Presently, becoming reassured by all lack of movement, he slipped gently from his perch and flew to, and alighted

on, the top of the termite's nest from which his family were sending forth most insistent and unmelodious cries for food. A short pause, and the next move was to hop onto the perch so invitingly placed just at his front-door. There, during a moment's hesitation, his likeness (centipede and all) was duplicated by the Imperial "Eclipse".

The building of a tripod where the nest is—as in this case, close to the ground—does not involve much labor. Three light poles of a suitable length can be easily procured and the whole structure, being of little weight, does not require any great amount of physical strength to erect. Many nests will, however, be found situated at a much greater height, and then the construction of a tripod sufficiently high to reach them will be far from an easy undertaking.

In this line my efforts reached their greatest altitude in the case of a family of Striped Honey-eaters, whose pensile, bag-like nest in the end-most twigs of a Brigalow tree branch was fully thirty-five feet above the ground. After considerable personal exertion, I erected a structure reaching within three or four feet of the nest. Then, casting a rope over the nesting-bough, I was able to pull the nest down to a suitable level. On examination, the nest proved to be a fine example of bird-architecture—a nest of soft bag-like form, constructed exclusively of hair (save for a little grass used to stiffen the bottom), cobweb and the silk from insects' cocoons. The outside was stuck over with the last-named material of a light-green shade to harmonise with, and render it less conspicuous in its setting of silvery gray-green Brigalow leaves. Attached lightly to the twigs by three rope-like extensions of its rim, the nest hung, swinging to and fro in the breeze and bearing, at the time of my visit, three nearly full-fledged chicks lying deep down in its interior.

A plain grayish-brown bird without color or conspicuous markings, the parent-bird is rather uninteresting. The young chicks, when just about to leave the nest, are far more attractive than the adult. As their name would indicate, the Honey-eaters subsist largely on the honey which they gather with their brush tongues from the flowers. It is a common sight to see them clinging to the leaves of a flowering eucalyptus tree gathering their food. Representing, as they do, one of the leading bird-families of this land, or, to quote Dr. Leach, "the most characteristic family of birds of the Australian region," a picture of one of the species may interest readers in the U. S. A., where they are unknown in a native state.

Strolling home one evening after a visit to

my Honey-eater friends, my attention was attracted by a great commotion of birds in a nearby thicket of timber. The cause of their outcry I found to be a Winking Owl, sitting calmly amongst the thick foliage, apparently taking all the noise very much as a matter of course. Wishing to add his portrait to my collection, I approached carefully to a point from where a clear view of him could be obtained, and there had a long shot at him with the single combination. Being in a fairly tall tree, the bird registered only a very small image—the

the Tawny Frogmouth, and the Owlet Nightjar, of both which it has been my fortune to photograph specimens. The Frogmouth is a nocturnal bird of about the same size as the Kookaburra. It is insectivorous and one of the ugliest creatures I have ever seen. Owing to its nocturnal habits and its extraordinary ability to resemble a broken branch of the tree on which it may be perching during the daytime, it is rarely seen. During all my experience of the bush, I have located only two nests, one in my pre-photographic days and the one illustrated by the ac-



STRIPED HONEY-EATER CHICKS

OTHO WEBB

smallest, in fact, of any of my bird-photographs. It required a degree of enlargement of about ten times to yield a satisfactory picture of only about 4 x 5 size.

It is in a case like this that we see the advantages of always using backed plates; for with an unbacked plate it would have been impossible to obtain a satisfactory result in these conditions. The bird was in deep shade with a brilliant summer-sky for a background—the ideal conditions for a fine display of halation. Despite many other obvious faults, I think that PHOTO-ERA readers will agree that the result is at least a tribute to the non-halation and detail-rendering qualities of the materials used—an Ilford Special Rapid plate backed with Johnson's Caramel backing-preparation.

Of Picarian birds, order eighteen of the world's birds, Australia has several other representatives besides the Kingfishers. Perhaps one of the most important is family seventy-nine, the Podargidæ, of which Australia has two genera:

companioning photographs. This nest I found in a tall Ironbark tree, quite close to my home. I made up my mind to obtain all the photographs I could of it and its occupant.

Taking a long plaited, green-hide rope, normally used for roping calves in the branding-yard, I threw it over a lower limb of the tree and, disregarding a paternal warning that I would "break my neck", I swarmed up. Pulling up my photographic apparatus, which I had previously tied to the end of the rope, I scrambled up to where the nest was situated, out on an unpleasantly thin branch, and got a close-up view of it with the three white eggs it contained.

To secure a picture of the bird sitting, a different point of view was selected. The camera was attached to another branch about ten feet away. At this distance, my 12 cm. lens gave a rather small image. Judging, however, from its appearance that the bird would be a good "sitter", I ventured to use the single combination and give a fairly long exposure, so obtaining



OWLET NIGHTJAR

OTHO WEBB

a larger image. After setting the shutter and the long release-line, I climbed down and went home to luncheon. Returning in an hour or so I found the Frogmouth again on the nest. On pulling the line, I had the pleasure of obtaining a highly satisfactory nature-study. The illustration of the bird on the nest shows it on the alert and clearly demonstrates how it can simulate a branch and so escape observation.

The Owlet Nightjar is somewhat similar to the Frogmouth in appearance. It is likewise an insectivorous, nocturnal bird having the same wide mouth (from which the Frogmouth gains its name) and the peculiar bristles on top of its bill. Neither bird may be said to be prepossessing in appearance. The Owlet Nightjar is rather rare and, perhaps, even more uncommon than the Frogmouth. Attracted by the light from the lamp, the specimen here shown flew into our house one night. Catching it, I placed it

under a gauze dish-cover until the morning. Next morning it was tethered by the leg with fine linen thread to a piece of wood and posed on a suitable perch, when I was able to make several pictures of it.

The credit of arousing my interest in birds is due to the Australian Pipit or Ground Lark, a pretty little brown bird and Australia's only representative of the Motacillidæ. It was one day while out riding that I frightened one of these off her nest containing three pretty, speckled eggs. Dismounting to examine the nest closely, I was so impressed with its beauty that I decided to photograph it. So pleased was I with the resulting picture, that the idea came to me of making a collection of photographs of bird-nests and eggs, which I accordingly set about doing. But my enthusiasm, once aroused, did not stop there; a few pictures of nests only served to open my vision to the unbounded possibilities of bird-photography and to whet my appetite for more photographs of bird-life.

It was also the Ground Lark on which I first tried releasing the shutter from a distance with a long string. Locating a nest containing three chicks, I drove a stake into the ground, to form a sitting-place for the parent-bird. After focusing the camera on this, I built a little bark "gunya" over the camera, leaving only a small opening in front of the lens; then, retiring some distance off with the line, I was soon successful in securing the first of many photographs by this simple but effective means.

Another ground-nesting bird with which I have been successful in using the long-release method is the Black-breasted Plover (*Zonifer pectoralis*), one of a cosmopolitan family, the Charadriidæ. Situated in a field of short stubble, the nest and its four light-green and brown speckled eggs were a wonderful example of the protective coloration of Nature. Though knowing the nest's location to within a few yards, a party of three of us spent a long time walking back and forth in search of it, passing and repassing it many times until one of us literally stumbled over it. After securing a picture of the nest and eggs, I placed a large box some twenty yards away and arranged with my friends (on whose property the nest was) to move it a little closer every day, until it was within about five feet of the nest. This I did because the parent birds seemed very wild and timid, and I feared that they might abandon the nest if the box was placed close without first giving them time to get used to it at a distance.

In a few days' time, when they had become accustomed to the close proximity of such a strange object, I revisited the scene of operations.



EGG AND YOUNG OF TAWNY FROGMOUTH

OTHO WEBB

Cutting a hole in the side of the box nearest the nest, so that the nest could be focused through it when the camera was placed inside the box, the long release was arranged and after a short wait we were able to make several photographs of the adult bird. Of a type that cannot exactly be called handsome, *Pectoralis* is yet far from unattractive. A spruce, trim little bird with a graceful carriage both in the air and on the land, it is a pleasant sight to watch them tripping neatly along—little parties of them—in search of food. Their white throats show up in strong contrast to the sooty-black breast and head, their narrow snow-white head-bands relieved by just a touch of color in the blood-red, wart-like patch just in front of the eye.

So far as my knowledge goes, Australia has only three birds (apart from the Swallows) which build mud-nests, *viz.*, the Magpie Lark, the White-winged Chough and the Apostle Bird, all of which I have photographed—the two latter in particular. The White-winged Chough and the Apostle Bird belong to the *Corvidæ* (the Crow family) and, as mentioned previously, are both peculiar to Australia. Dr. Leach in his "Australian Bird Book" states that the former's nearest relative is the Chough found on the cliffs of Cornwall in England; therefore, not being familiar to American readers, a short description of them may meet approval.

Of the two birds, the Chough is the larger, Dr. Leach stating it to be sixteen inches from tip of beak to tip of the tail and the Apostle Bird about thirteen inches. The Chough is jet black except for a white patch on the wing which is visible only when the bird is in flight. The Apostle Bird is a thick-set, sturdy little bird of a dull, brownish-gray color.

Both birds are gregarious in their habits, being found in flocks of a dozen or so. They are both sometimes called "Happy Families", which name would seem particularly appropriate as their lives appear to be of a most friendly and social character. At nesting-time, they "pool" their interests and all work together for the two to four chicks which are brought out at each hatching. It is no uncommon sight to see a couple of lusty chicks with a dozen or more "parents" all busy collecting insects for them.

The true spirit of communism would seem to have been gained to a far greater extent by these birds than by many human communists in Europe and elsewhere. Quarrels amongst themselves are conspicuous by their absence; whereas the arrival of any "nest-robbing" marauder is (in the case of the Apostle Birds) the signal for a concerted attack by the whole "family" in defense of the nest. Many times I have seen a big, five-foot long monitor lizard—the so-called "iguana" of Australia—beat an ignoble

retreat down the trunk of a nesting-tree which he had started to climb, quite unable to face the rapid succession of heavy pecks delivered on his head by these stout little birds as they swooped past. My own cranial organ has more than once experienced similar treatment; and on one particular occasion to such an extent that, like the lizard, I concluded to postpone further investigations till a more auspicious time.

usually trustful species will often be quite unapproachable and will defy all attempts to photograph them. Perhaps their past experiences of man have been bitter, and they have acquired a knowledge which has overpowered their natural trustfulness.

Amongst the most easily photographed birds of my experience are the three members of the Laniidæ (family one hundred thirty-four) which it



TAWNY FROGMOUTH AND NEST

OTHO WEBB

In this respect the Choughs would appear to differ from the Apostle Birds in offering little or no resistance to intruders; for when making pictures of the nest, here shown, the birds did not take the least notice of my presence. Although I was arranging the camera within two or three feet of the nest, they would continue their work of brooding, cleaning the nest or feeding the chicks, and hardly deigning to cast a glance in my direction. Altogether, they treated me with a silent contempt which was quite humiliating—though very helpful and convenient for photography!

The ease with which success in bird-photography is attained depends largely on the trustfulness of the subject, and in this respect the different birds will be found to vary tremendously; also, different specimens of the same species will differ considerably in their attitude towards the "camera-man". Certain pairs of nesters of a

has been my lot to photograph, *viz.*, the Collared Butcher-Bird, the Rufous-breasted Whistler and the Yellow-breasted Shrike Robin or Yellow Bob, as he is usually called. Of these, the two former are beautiful songsters; the Butcher-Bird in particular, which, according to Dr. Leach, is considered by some authorities to have some of the finest of bird-notes. Its exquisitely modulated song should at least belie the too common and unfortunate statement that Australia's birds are songless.

If the Butcher-Bird's song be beautiful, his habits—as his name would indicate—are certainly not so. The possessor of a serviceable beak, he does not hesitate to use it on anything small enough, including the young of other birds, which are then stuck onto a spike, torn to pieces and devoured piecemeal. In the course of my observations of this bird, I noticed a little action which would show another, and more agreeable,



NEST OF BLACK-BREASTED PLOVER

OTHO WEBB

side to his character. It illustrates his gallantry and solicitous care for his domestic partner while she is attending to her incubatory duties. It was whilst making a series of photographs of the female at the nest, that I observed the male bird flying about close by with something in his bill, apparently wishing to give it to his mate but unable to raise his courage to the point of delivering it while I was about. Appearing to realise this, the female would leave the nest and fly to a near-by branch, there crouch and flutter her wings after the manner of a young bird about

to be fed, when the male would approach and place the tit-bit in her mouth. Usually, a short vocal duet would follow and then her ladyship would return to the nest and, settling herself down, give me a quizzical glance as though to say, "There now!—That's a bit of attention for you! Don't you think he's just fine?"

Bird-observers, the world over, are unanimous in saying that it is usually the female which is the most trustful or fearless of intruders at the nest. This was well borne out with the Rufous-breasted Whistlers whose acquaintance I made; for, hardly giving me time to arrange the camera near the nest, the female was about with food and, as soon as I remained still for a moment—even though within a couple of feet of the nest—began to feed the chicks and continued to do so freely for the two to three hours I was there. Meanwhile her mate kept a wide berth, flying about from tree to tree in the neighbourhood of the nest with a grub in his bill, but never able to arm himself with sufficient pluck to give it to his hungry offspring; though at times approaching to within a yard or so, his fear would always overcome him and he would depart in a great hurry, leaving his sober-colored little wife to take all the risks. The happy consummation to her labors of successfully rearing her family was a joy never realised by this trustful little mother. A few days after my visit, King Sol with unexpected energy sent the shade temperature soaring above the century, and a subsequent



BLACK-BREASTED PLOVER

OTHO WEBB

visit disclosed the sad fact that the chicks had perished, thus adding another tragedy to the already too long list of hazards which our birds have to contend with.

Possibly, no bird of our bush builds a prettier or more tasteful nest than the Yellow-breasted Robin. Not content with giving us a beautiful example of the art of nidification, it goes further, and decorates the outside of the nest with bits of bark and leaves so as to still further enhance its appearance, which, with its comfortable, little yellow-breasted occupant, gives a delicate blending of colors quite beyond the abilities of the photographic plate to depict in monochrome; yet which once impressed on memory's plate, will leave an image never to be lost. Fortunate, indeed, is the nature-photographer who has many of these trustful birds in his vicinity, for he will be spared many of the troubles that would be otherwise encountered. The camera may be placed just as close as may be convenient without the trouble of camouflaging it, whilst the operator may remain beside it and release the shutter by the regular antinous release, thus avoiding the inconvenience of working from a distance and using the long string. Also being able to watch the bird close at hand, the camerist will find it much easier to judge the right moment at which to make the exposure than when thirty or forty yards away at the end of a string.

Successful results under these conditions are not hard to obtain, provided always that reasonable care and forethought are observed from the beginning of operations, the manner of which I will now try to explain. First and foremost is the question of the "point of view", the object of which is to show, to the best advantage and from an artistic standpoint, the most pleasing view of the subject photographed. In many cases, as when the nest is situated high up in the branches of a tree or on a cliff-face, there will, for physical reasons, be only a limited choice of viewpoint. Should, however, the nest be on the ground, or near enough to the ground, to be reached by means of a tall tripod of saplings—built as previously described—the choice will be much more extensive and it is of prime importance that the best possible selection be made. As a general rule, the camera should be slightly above the level of the nest, so as to look down into it and also to eliminate the sky from the picture.

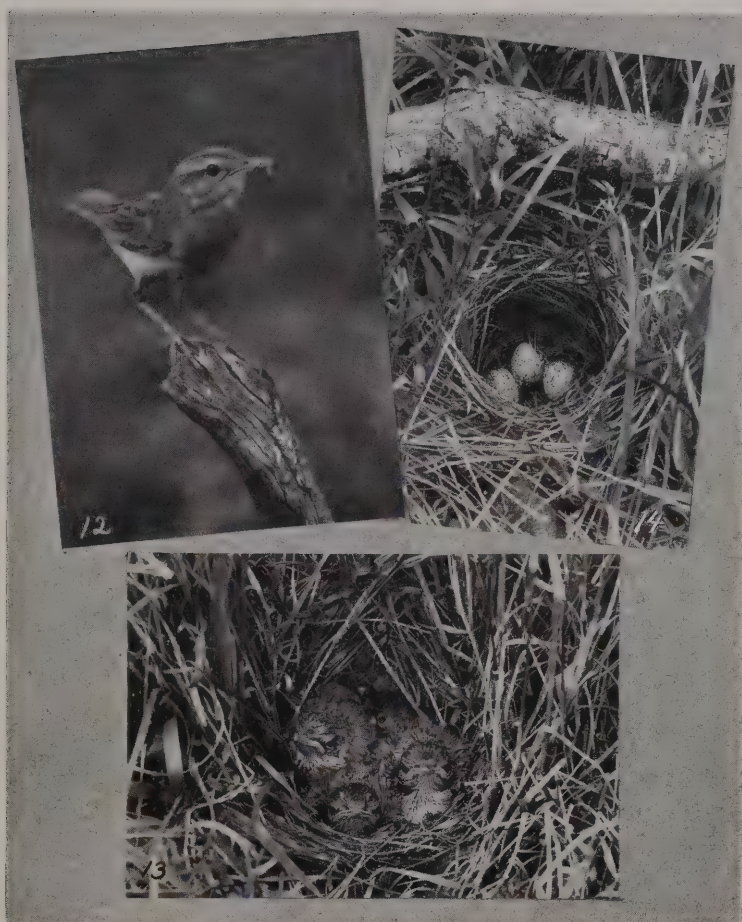
In focusing, great care must be taken to avoid leaves or twigs coming between the lens and subject. Attention should also be given to the background, which, even though well out of focus, may often have many distracting lines and highlights, to be avoided by the judicious removal of certain leaves and branches.

The question of lighting is a matter largely beyond our control, so it is usually necessary to take it as we find it, which with correct exposure, is not a very difficult matter. The difference in exposure required by the different lightings is, however, considerable and should be carefully noted. For instance, a subject which when lighted by the regular 45° side-light and requiring, say, a 1/25 of a second, may easily call for a 1/5, or even more in some instances, when viewed from the other side—against the light.

Careful focusing is a matter on which I always place great importance. By an unalterable law of optics, we have at our disposal, for a given lens, a certain definite quantity of "depth of field" which it is our business to utilise to the greatest possible advantage. If, after having arranged the camera and focused on a subject with the lens at full aperture, we find the "depth of field" insufficient, there are only two ways to increase it, *viz.*, by stopping down the lens or by moving the camera farther away. In one case, the exposure necessary is greatly increased and in the other we get a much smaller image. Of the two methods, the latter is always preferable, as by keeping the lens wide open we are enabled to give a shorter exposure than would be otherwise possible; also, with the camera at a greater distance from the subject an improved perspective will result, giving a more natural and "rounder" effect in the resulting photograph. My own method (except in a case such as the nest and eggs alone, where there is no chance of movement) is usually to place the camera at such a distance that with the lens at full aperture the depth of field only just covers the subject.

The adoption of this method will on many occasions result in a disappointingly small image being recorded on the plate. If, however, this small image has been produced by a combination of a good lens, an intelligent use of the focusing-screw, a rigid tripod, a backed (non-halation) plate, correct exposure and correct development, there will be little doubt of it yielding enlargements of an eminently satisfactory character. In proof of this, I would mention that many of the illustrations which accompany this article are enlarged from sections of little more than the size of a United States postage-stamp in the original negative.

The accuracy with which focusing may be done is greatly facilitated with trustful birds which do not object to the photographer's presence near the camera whilst they are at their nests; for with them it is possible to arrange for the focusing to be accurately altered *after* the plate is in position and the shutter set. Let us say that we desire to obtain a photograph of the



AUSTRALIAN PIPIT

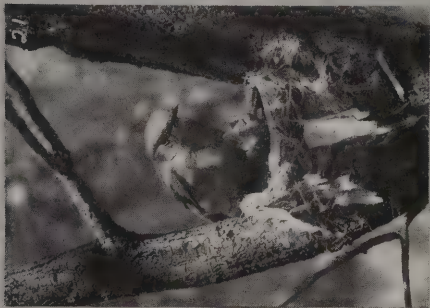
OTHO WEBB

parent-bird at a nest containing young chicks. There will usually be three positions which the parent may assume. Should it visit the nest for the purpose of feeding the chicks, it will in all probability approach the nest at the opposite side to the camera. In this case, the sharpest plane of focus should be on the far edge of the nest. On the other hand, should the bird settle on the nest for the purpose of brooding the young, it may either sit side on to the camera, in which case the focus will require to be on the middle of the nest; or it may sit facing the camera, when it will be necessary to focus on the front edge of the nest so as to ensure the bird's head occupying a position in the field of keenest definition. Under these conditions, my method is first to carefully focus on the intermediate position (the middle of the nest), and then, with a pencil, mark the position of the lens-front on the camera

baseboard; I then rack the lens forward until the front edge of the nest is in sharp focus, this second position is also marked on the baseboard and, likewise, a third position showing the focus on the back of the nest.

I now rack the lens back to the intermediate mark and, setting the shutter, insert the plate-holder; then, with one hand on the focusing-adjustment, and the other on the shutter-release, I await the arrival of the bird. If it assumes the intermediate position, I know that it will be in the field of focus; or for either of the other positions, all that is necessary is a slight turn of the focusing-pinion, so bringing the lens-front to the required focusing-mark for that position. It will be understood, of course, that these directions refer to the use of a non-reflex camera.

I have gone to some length in dealing with this question of focusing and our friend the Editor



may feel a desire to make use of the editorial blue pencil; but it must be remembered that, in this work, careful focusing is one of the most important links in our chain of success and, without it, our work will, indeed, be of little technical or artistic value.

It may be well also to mention another aid to success that we can make use of under these conditions. It will often occur that with an alert bird it will be hard to give exposures of longer than a $1/25$, as at the first sound given by the shutter when it opens she will quickly flick her head around in alarm and so spoil the picture by her movement. Her alarm is, however, only momentary and disappears after a few exposures; but not before a few plates have been sacrificed. Therefore, in cases where an exposure of $1/5$ or $1/10$ is necessary, it is a good plan—just before making the exposure—to make a little clicking noise such as tapping the metal sheath of the plateholder with the finger-nail, at the first few clicks of which the bird will often start off the nest; but no danger appearing, she will soon become reassured and, returning to her duties, will take no further notice. Then, without discontinuing the noise, the photographer makes the exposure; the noise of the shutter, being merged in the continuous “click click” of the metal sheath, will pass unnoticed.

No article on nature-photography would be complete without emphasising the need of a revolving and tilting tripod-head. Perhaps in no other branch of camera-work will such an accessory be more often needed. In justice to its manufacturer, and in the interests of all tripod-users, it is necessary to mention the Lothian “Q. L. T.” (quick-level-top) made by Andrew H. Baird, Scientific Instrument Maker, of 33-39 Lothian St., Edinburgh, Scotland. One of the most rigid, simple, handy little articles of its kind ever produced. With regard to the best type of camera for bird-photography, I can only speak from a very limited experience. Unlike PHOTO-ERA’s distinguished contributor, Dr. J. B. Pardoe, whose “camera-wealth” would almost seem to have reached a condition verging on plethora, I use just one camera. As with our friend, I began with a box-form camera and stepped straight from that to my present outfit

—a quarter plate ($3\frac{1}{4} \times 4\frac{1}{4}$) Voigtländer Alpine with a Series III F/6.8 12 cm. Collinear in an Optimo shutter. A serviceable, well-made camera—though not the ideal for this work—it has been the companion of my lonely photographic career for many years, always giving me a sense of satisfaction in its use, even though its limitations were often a handicap in the photographing of wild birds. In these circumstances, it would perhaps be wise to leave the choice of an outfit to someone with a wider experience of the various types of instruments.

In concluding an article on bird-photography, the writer ought to mention the necessity of the camerist observing the greatest care in dealing with his subjects, lest through his attentions harm should befall them. A close perusal of Dr. Pardoe’s articles and the short note by Mr. French on this subject, in May 1922 PHOTO-ERA MAGAZINE, should at least arouse in the reader a feeling of sympathy and love for all nature-subjects—a sympathy for those little creatures who yield those delightful photographic studies, those opportunities to more fully enjoy our hobby, and added enjoyment to our lives, and who, in return, receive naught but moments of agonising fear and terror, or, worse perchance, at careless or inexperienced hands, physical pain or even death. So let us, in closing, copy Dr. Pardoe, insofar as quoting, like him, the great Henry Van Dyke: “We returned home after a very pleasant outing, and feel that we had done no harm.”

[The pictures which are grouped in the preceding pages of the article are of several species of Australian birds, as follows: on page 244, No. 1, nest and eggs of the Kookaburra in a termite’s nest on tree-trunk; No. 2, the adult Kookaburra at the nest; No. 3, the young Kookaburras. On page 253, No. 12, the Australian Pipit or Ground Lark; No. 13, the young Australian Pipit in nest; No. 14, the nest and eggs of the Pipit. On page 254, No. 21, a female Yellow-Breasted Shrike-Robin at the nest; No. 22, the Apostle Bird on her mud-nest; No. 23 pictures an adult Rufous-breasted Whistler on her nest; No. 24, an adult White-Winged Chough and young; No. 25, a Collared Butcher-Bird on nest, and No. 26 the young Apostle Birds.—EDITOR.]





THE BROKEN WHEEL

NICHOLAS B. PHILLIPSON

FIRST PRIZE—STILL-LIFE, READING CAMERA CLUB

Plate-Cameras Without Darkrooms

LEONARD C. RENNIE

BELIEVE that if there were any reliable figures available on the subject—and I am not sure that there are not—they would show that every year more and more people take to living in apartments. I do not mean necessarily the sort of apartments that you get along Park Avenue, New York City, which are larger and better equipped than many comfortable homes, places which are mansions without gardens or total ownership. I mean the average three, four, five and six-room type which many of us are looking for to-day. The apartment-house habit is catching, and since it has spread abroad in a virulent form in many places, this article should interest all readers of PHOTO-ERA MAGAZINE who use, or would like to use, plate-cameras, and who, at the same time, live in apartments or small houses not fitted for darkrooms.

There are a number of us who, for reasons as numerous and variable as there are camerists,

prefer the glass-plate to the roll, pack or cut film, but who, because of certain supposed inconveniences or difficulties of handling, continue to use film. I prefer plates, and would never have departed from their use had it not been for the fact that the Eastman Plate-Tank is what it is—almost useless without a darkroom—compared with the adaptability of the Eastman roll-film tank. This latter, besides ensuring right development by time and temperature, can be filled in the light. It can be filled, and emptied of the various fluids in any room with the lights on. The same certainly does not apply to the Eastman Plate Tanks, as I know them. To the man living in a room, boarding-house or small apartment house, the use of plates, except under difficulties, seems, at first glance, to be impossible; yet, I have found a way. I, who live in a room, and my friend who also lives in a room, we two are using dry-plates. Although we have more than one bathroom in the house, we cannot use them much, so that all



UNSELFISH SERVICE

W. E. ZIEGLER

FIRST PRIZE—GENRES, READING CAMERA CLUB

photographic activities which call for monopolisation for long periods, are impossible. Although we live in Pittsburgh, a city famed for dirt, we are, nevertheless, a clean people, and wash frequently. The conditions to be satisfied, if plates are to be used, are (1) the bathroom must be needed for only short periods, if at all, and (2) no darkness should be necessary for filling or emptying plateholders or tanks.

The answer was found in a changing-bag and a British-made tank. I had heard about these changing-bags some time ago; but was skeptical as to their safety and utility, for I imagined that light would soon find a way to spoil things. However, long trial has removed all fears, and the only thing that worries me now is that Burke & James, makers of the Rexo Changing-Bag, were temporarily out of business, so friends and readers may not find it easy to obtain bags. However, if some progressive business-man or

photo-dealer reads this and carries a stock, he may show his progressiveness by buying some space from friend Beardsley and advertising his wares. Therefore, watch the advertising-pages.

The reason for using an English tank will be clear to those who know the foreign product. The tank sold in England as the "Griffin", carried in New York City by R. J. Fitzsimons Corporation, is equipped with two capped openings, one at the top and one at the bottom; and these are light-tight when the caps are removed. By this arrangement, developer may be poured in, removed, wash-water may take its place; and, finally, the hypo-bath may be poured in, all without light fogging the plates. This arrangement is so sensible that I am amazed that Eastman has not awakened to it and produced a tank which is equally useful. However, there may be more money in films, therefore we who use plates must go abroad for our accessories. I believe

that one American manufacturer made a British-type tank; but it was of poor construction and did not find favor with many amateurs.

When using bag and tank, proceed somewhat as follows: Mix developer and fixing-bath, both fresh, thus ensuring, in the latter case especially, a cool liquid, not likely to cause frilling, and making unnecessary an acid hardener which may affect the tank, depending upon the metal used. I do not use a hardener for tank-development. Arrange the plateholders, plate-rack and tank in the changing-bag so that you can easily go through the operations of filling the tank. When slipping the plates in the rack, begin at the top and place one finger-tip over the last slot filled, thus avoiding any trouble owing to two plates being forced into one slot. When the plates are in the rack, put this rack in the tank and close it tight. Remove the tank from the bag and unscrew the top cap, pour in the developer and replace the cap. If you have trouble getting the developing-solution into the tank

on account of air-displacement, loosen the clips slightly which hold the lid on the tank. This permits air to escape without light entering to fog the plates. The tank-development proceeds as usual, and I might remark here that no one is far wrong who says that after all, tank-development is the best. *It is*; but it took me nearly thirteen years to realise it. And now, by admitting it in PHOTO-ERA MAGAZINE I am "shouting it from the housetops".

Washing after fixing must be done, of course; but that can be arranged without much inconvenience or too prolonged use of the bathroom, as a hypo-remover and ten minutes or less of running water will do the trick, if more time cannot be spared.

The cost of the tank and bag are about \$6.00 and \$4.00, respectively, and both are compact and long-lived. They are, next to my $3\frac{1}{4} \times 4\frac{1}{4}$ Revolving Back Auto Graflex, the best investment I ever made in photographic equipment. If you don't believe it, try it for yourself

Kinematography for the Amateur

HERBERT C. MCKAY

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Part IX—The News-Reel



AT first glance there would seem to be a great opportunity for the movie free-lance, but such is not the case. There are but two or three news-reels which have really a national circulation, and these are produced by companies who have staff-men on salary in all principal cities. Thus every preconceived event will be covered by a staff-man. Let us say that fifty per cent. of the news features are of events planned ahead. That leaves fifty per cent., a generous estimate, to the free-lance. The number of free-lances cannot be known exactly, but for the illustration we will say there are five hundred—another low estimate.

One of the news companies issues 104 reels per year, the others 52 each, or a total of 208,000 feet per year. The staff per cent. leaves 104,000 to be divided among 500 men or a trifle over 200 feet per man per year, always supposing that the four companies keep up schedule production all year and that the staff uses no more than half the space. Nor does this account for the two hundred odd feet of titles per thousand, or forty feet out of each man's allotted two hundred. Such deduction would leave 160

feet per man. A dollar per foot is usually paid for acceptable film. One hundred and sixty dollars would pay for four thousand feet of film, not counting anything for time, camera and equipment. The average free lance, just beginning, would probably submit five thousand feet before having any accepted.

Of course, there are men who make good money at this work—and they usually become staff-men sooner or later. They have infallible "noses for news", are alert and ready to go at a moment's notice. The best test for news-value is this. Would this interest me, if I lived on the other side of the continent? If you can truthfully answer "Yes" then go ahead and grind out two or three hundred feet, being sure to pick the center of action for your film.

You will not be able to adjust the lighting, so that your position must be selected with reference to the existing light and center of interest. When a choice is necessary, sacrifice light for news-value.

If you are photographing a parade, or similar event, crank about fourteen, for the local man slows up in front of the camera so that he will not fail to be noticed. Ninety-nine per cent.

of the people are "screen-hogs" when opportunity permits. On the contrary, in case of an accident or other event where everything is hurry and bustle, you may speed up a bit, not more than seventeen or eighteen, for too much speed would slow the picture down to such an extent that it would be absurd.

On a night fire, or similar scene, open up the lens wide and crank ten or twelve as flames are red, and the resulting haste of everyone in front of the lens will appear more natural. Of course, if it should be a large building, in town, burning fiercely, so much exposure is not necessary and normal speed may be used. Use common sense. It is a very useful guide.

There is one branch of news-work open to all amateurs who have standard-gauge cameras.

Every news-reel likes pictures of children, pretty girls on beaches and of animals. Of course, each such picture must have individuality; but a little study will enable the amateur to make pictures of these subjects which are salable.

Another good branch is scenic work for movie reviews, or the movie magazines as they are sometimes called. A scene, no matter how beautiful, becomes monotonous without motion, so be sure to include some life, and be sure that it is appropriate to the scene. I remember one successful scenic which featured a wandering minstrel. The minstrel went from place to place, giving excuse for the scenes; but his action was always in keeping with the theme of the story. Such detail as this makes success surer, otherwise there would be only failure.

Part X—Trick-Work

TRICK-WORK in kinematography is a very large field and is growing larger day by day. Some of it is easy and simple, other phases require costly apparatus and delicate work. The basis of all trick-work is the double exposure, which requires a reverse movement for rapid work. If your camera has no reverse, the same result may be attained in the following manner. Thread the camera with a length of film. Then remove the lens and with a pencil mark the exposed frame. Replace the lens, focus and make the first take. Then in the darkroom remove the film and rewind it and again thread up. With the lens out, slowly turn the crank until the marked frame shows up and you are ready to replace the lens and shoot the second take, timing scenes by means of the film-meter which should be attached to all cameras.

The most common trick-work is to show a man acting with himself. To do this either a double exposure-box or an ordinary duplicator is used. The duplicator is made just like the duplicator used in the usual still cameras; but the cut-out area is somewhat larger, being almost half the circle. If no old lens-cap is available any tinsmith will make such an accessory for you at small cost. All that is then necessary is to paint it inside and out with a dull enamel.

Place the duplicator on the lens-flange and note the position of the open space. This should include a trifle more than half the frame, so that in the reversed position there will be a small overlap. The smaller this lap the closer the actor may work to the center and to his other image, but if it is made too small there will remain an unexposed band spoiling the effect entirely. Expose the film, keeping the

actor to one side of the center line; for if he crosses it he will walk out of nothing and disappear in the center of the frame. When the film is exposed, rewind, reverse the duplicator and expose the other side with the same actor. If his actions are timed by the footage-meter to correspond to his former actions, a very good animated conversation can be photographed, showing a given man and his alter ego.

Another trick is to have an actor slowly appear from nothing. This requires an automatic fade or a very good, steady hand fade. All the actors are posed for the picture except the one who appears. When ready for the appearance call out "hold" and every one working should freeze into that position. As this position must be held for five or six seconds be sure that all attitudes are natural for such a stop in the action. Then fade out on the group. Close the lens and shutter and rewind to that point at which the fade-out was started. Place the appearing actor in position and then fade-in. This last actor may move as much as may be desired. The fade-in made in the same place as the fade-out and timed exactly the same, will make an evenly exposed piece of film, and as all actors on the set are frozen their two images will coincide, but the last actor, who has been on but one of the exposures will first appear very faintly and gather substance slowly, until at the limit of the fade, he is as substantial as any one there.

The field of comedy is fruitful in tricks. The scene in which the fat man hides behind a clothes-line prop is familiar and very easy. Set the duplicator and diaphragm so that the lap is as small as possible, then set the camera so that

the pole is just on this lap. Then have the fat man walk past the camera and behind the pole, acting as though he were trying to hide behind it, having him work his body to the blind side of the camera, and sticking his head out past the open side. Then rewind. Set the duplicator with the pole on the lap again, and expose on the empty set until the former length has been



PLATE XV

This shows a print from a negative-film which was exposed for trick-work, but upon which the second exposure was not made. The second frame has the approximate junction line of the two exposures indicated by a white line, as it would appear on the screen. The third frame shows the shape of mask which was used.

exposed. Then have the actor stick his head out from the side of the pole, on the open side of the camera, look around and walk past the camera. Rewind this last length, reverse the duplicator to first position, expose empty set and develop. The picture will show the fat man running in, hiding behind the pole, looking around it, then looking around the opposite side, then walking from behind the pole and off the screen at the opposite side from the entrance.

Another good trick comes from reverse motion. Have your actor take an armful of bottles,

and raising them one at a time, appear to drink from them and throw them down. A little emphasis on the motion will help the effect, and if a few bottles are broken so much the better. This scene is then photographed by first operating the camera with shutter closed and lens capped. When sufficient film has been run into the receiving magazine, note the foot-age-indicator and begin making the scene; but with the motion reversed. (Note: This can only be attempted with a camera built for reverse movement, as most of them are.) The result upon the screen will be a man standing before a heap of bottles, some of them broken. Then any spilled fluid will run back into the bottles, fragments will gather into their original form, and rising of their own volition the bottles will fly through air, into the waiting hand, and will be stored under the arm. The principal thing to remember in this work is that all movement from place to place must be made backward.

Thus it will be seen that by the combination of stop-motion, reverse motion and double exposure, endless varieties of effects may be produced. A judicious combination of forward and reverse movements on the same film by double exposure will fool the "wise one" who always tries to tell just how it was done.

The usual screen vision is accomplished by the use of complementary masks. The professional camera has a narrow slot opening just in front of the film-aperture, and of the same size. In this slot fit thin metal masks which are made in pairs or sets. Any one pair, or set, if piled together upon a table will show the entire opening closed. The usual vision pair has one quarter of the frame open in one and the same portion closed in the other. The two scenes are made by double exposure, the masks being offset just far enough to make a soft-blended line instead of a sharp one. Various portions of the frame are exposed by masks made for any special purpose. The key-hole, binocular and telescope images are made by the use of such masks with the proper shape cut out.

There are elaborate effects obtained by painting a scene or part of a scene on glass and fastening it in front of the lens so that a composite picture is produced. Actual negatives are sometimes cut out along image lines and used as masks. In fact, there seems to be no limit to the time or patience of professional kinematographers in obtaining desired trick-effects; but those which have been outlined are well within the scope of the usual amateur and will prove worth while to try.

(To be continued)

Coloring Prints with Oil-Colors

WILLIAM S. DAVIS

Part II—Examples of the Development of Color-Schemes

FOR the sake of showing more clearly the application of the principles we have been considering, some concrete examples will now be given; but these must not be regarded as illustrating arbitrary rules, or as intended to take the place of personal observation upon the reader's part, which is of great importance.

Let us begin with the landscape shown in Figure 2, a fairly typical summer subject embracing trees, meadows, clear sky and a bit of still water, seen on a bright June afternoon. Under such conditions the key-note of the color-scheme will naturally be the greens of the foliage and grassy foreground. Note the word *greens*—not simply “green,” for under the influence of the sunshine, atmospheric haze, and the variety of leafage and herbage found in the average landscape, there is to be seen in the nearer parts a series of tints ranging from light yellow-green to blue-green. In the receding planes, up to a moderate distance, a similar variety appears; but less pure in tint and with less contrast between the lightest and darkest tones—*i.e.*, the tints change to hues, and there is a general flattening of contrasts. Beyond this—the distance depending upon the clearness of the atmosphere—the colors we associate with given objects lose their identity and are replaced

by grays that generally take on a blue or violet hue. The clear sky shows gradations from a pure, or sometimes slightly violet, tint of blue above to very pale greenish-blue toward the horizon, if the air be quite clear. When more or less summer-haze is present, a faint pink or purple hue may be seen in the lower portion of the sky. The still-water shown in our subject repeats the color of the sky above—near the top of the picture—acting as a mirror would do, but with a slight loss of brilliancy. Any small spots of bare earth that may show between the blades of grass in the immediate foreground appear a dull reddish-brown. Trunks and branches of the nearest clump of willows show a range from warm yellowish or reddish gray in the sun to a blue or violet-gray in the shaded portions. The tendency of shaded parts of objects, or of cast-shadows, is to assume a hue nearly or quite that which is the complementary of the lighted parts—how far the color of the shadows goes toward the complementary depending upon the intensity of the lighting. Foliage ordinarily goes from a light yellow-green in full sunshine to blue-green or a blue-gray hue in the deep shadows; but when the light is very intense the deepest shaded parts may assume a purple hue, *i.e.*, the complementary of yellow-green. Thus, the scene we have just described presents,



FIGURE 2

WILLIAM S. DAVIS

in the main portions, a color-harmony composed of blues, grays, and greens; only small amounts of the complementaries, red and purple—and these in the form of hues rather than bright color—being in evidence. One may work out such a scheme with the following colors. Cobalt, or New blue alone, for the upper part of the sky, and the same with the addition of a minute amount of Zinc yellow for the lower portion. The extreme distance can be given a cool gray hue in the lighter parts by applying a little

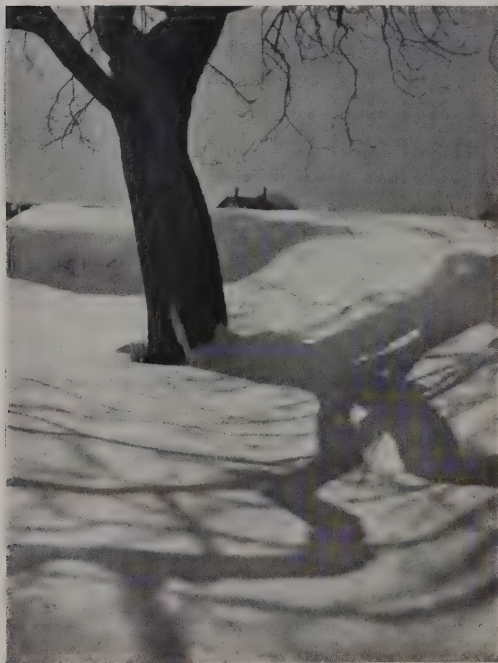


FIGURE 3

WILLIAM S. DAVIS

blue, and the darker portions touched up with a mixture of blue and crimson to give them a violet hue. Use the sky-tints for the distant water. Go over all the grassy portions of both foreground and middle-distance, also the foliage of the larger clumps of trees, with a thin coating of Transparent gold ochre. This over the grays of the image will produce a greenish hue sufficiently bright for the middle-distance. Next, the sunlit parts of the nearer trees, and the grass in the foreground, should be retouched with a brighter yellow-green composed of Zinc yellow and a small portion of blue, varying the proportions somewhat for different parts of the subject to obtain a variety of tints. As Zinc yellow is an opaque pigment, any mixture containing it is rendered opaque as a thick coating, consequently it should be applied thinly to avoid

loss of detail in the image. Good, cool greens for the darker parts of the foliage and grass may be made from New blue and a small proportion of gold ochre. This mixture forms a rich transparent green, more subdued in color than one composed of Zinc yellow and blue. The deepest shadows may next be touched in with a little blue, or a mixture of blue and crimson if a purple hue is desired. The grays of tree-trunks and branches may be varied sufficiently by warming the lighter tones with a very little ochre or Vermilion and putting a few touches of blue and crimson, or blue and Vermilion, upon the darks.

Light clouds can be put into a plain sky by wiping out their forms with a rag drawn over a finger-tip, after the blue tint has been laid on. Then, the lighted portion of the cloud-forms can be warmed a trifle with a mixture of either Vermilion or Alizarine crimson and Zinc yellow. After doing this, shadows may be introduced, using for these a mixture of Vermilion and blue. When working up clouds in this way it is advisable to select a photograph which shows the kind of cloud-forms desired, and employ this as a guide.

To impart the characteristic color-quality to a print of a misty landscape, the sky should be faintly tinged with blue, and a pale, flat, blue-violet tint used upon the distance and middle-distance. This must gradually be merged into the colors of the foreground, the latter being practically the local-colors of the objects lying in this plane.

A cloudless sunset-sky calls for a series of pink, orange and yellow tints in the lower portion; the yellow finally merging into a pale green-blue toward the top of the picture. Thick masses of foliage silhouetted against the sky generally show flat hues of blue-green and purple-brown.

In a moonlight effect, the prevailing color is usually a subdued blue of a greenish hue, but a suggestion of brown or purple may be seen in the shadows of near parts.

One invariably finds complementary tints in a sunlit snow-scene, such as is shown in Figure 3, though in some cases one or more of the complementaries may be no stronger than a delicate hue. In working up a print, similar to the one illustrated, the sky might be tinted a slightly greenish shade of blue; the snow-shadows a violet-blue, and the sunlit parts of the snow touched here and there with almost invisible specks of yellow, which heightens the effect of the sunlight. As the tree is seen against-the-light the general color-impression presented would be reddish- or purple-gray, with, perhaps, a suggestion of blue-gray in spots where the

raised portions of the bark reflects a little of the blue from the sky above. A good reddish hue for use in the dark parts may be made from the gold ochre and crimson, which, being quite transparent, allow the dark grays of the image to tell with full force. Crimson with blue will give the cooler tints required.

In handling a portrait-subject, so much depends upon individual characteristics and effects of lighting that any attempt at specific instructions would be of very doubtful value. Suffice it to say, therefore, that the various tints seen upon flesh in light may be rendered by employing ochre, Vermilion and crimson, singly and in various combinations. The parts in shadows being very sensitive to the action of reflected light, may vary much in color according to the nature of surrounding parts, sometimes appearing a warm and sometimes a cool hue.

How to Apply the Colors

Once one has decided upon the treatment required, the work of applying the colors will be found reasonably simple. The first thing is to pin the print to the drawing-board; see that the surface is free of dust, likewise that of the china slab or plate upon which the colors are mixed. Have the board at a convenient slant for working, and placed in a good light—north daylight of choice. Place only as much of each color upon the slab as is likely to be used for the work in hand, and pour a spoonful or two of the Medium into a saucer.

When the subject is an outdoor scene, in which the sky is shown, it is usually best to commence with this portion of the picture—then work from the distance into the foreground, or, begin with the larger areas of light-tone and gradually work up to the darkest parts. To apply a tint to any fair-sized spot, take a piece of absorbent cotton and twist it into a firm ball or pad—moisten one side with Medium; take up a little of the color required and work it out on the slab until it is evenly distributed upon the cotton. Now, go over the area to be colored with a stippling or rubbing motion, paying no attention to streaks or other markings, since the aim is simply to apply enough of the color. Having done this, take up a clean pad and go over the tint with a stippling motion until the desired smoothness of tone is produced. A very light pressure of the cotton is sufficient for blending purposes; but where more color than is wanted has been applied the surplus may be removed, and the tint lightened to any extent, by longer or heavier stippling; taking care, however, to change the cotton when the pad in use ceases to remove the color readily. When

insufficient color has been applied at first, simply add more and re-stipple.

If a mistake is made in the tint chosen, resulting in an effect different from the one intended, the paint may be entirely removed by means of a rag very slightly moistened with turpentine, which leaves the surface in condition for the immediate application of a fresh tint. When working upon a large space no attention need be paid to an over-run of color upon adjacent portions that are not yet colored, since such portions may quickly be cleaned by wiping in the manner just described.

To produce delicately-blended tints, dab on each color in its proper place, using separate pieces of cotton for each; then work over the whole in the same manner as when blending a single tint. To avoid muddying any of the tints use a clean dabber after a tint has been blended into the neighboring one, if more than two are present. All the larger masses of color can be laid in by using tufts of cotton, even though there are details in those masses that must ultimately be given a different color, for such are readily wiped clean afterward, using a bit of cloth drawn over a wooden skewer for fair-sized spots, and the end of a match, sharpened to a point, for the fine details. Parts that are too small for color to be applied to by the use of cotton are touched in with a brush, taking care not to use enough Medium with the paint to cause it to run.

Having finished the work, all that remains is to set the print aside in some dust-free place until the paint is dry, the time required depending upon the temperature, and the amount of dryer used with the colors. Usually the time does not exceed twenty-four hours. Employment of a "half and half" Medium causes the colors to dry with a certain amount of gloss on some grades of paper. If this is regarded as objectionable, the proportion of oil may be reduced, or a Medium composed of turpentine and dryer used instead. If some portions of the print are to be left uncolored it is advisable to go over the entire print with Medium before applying any color, as this will give the finished picture a more uniform surface. The same treatment is also effective when colors are inclined to "crawl" instead of adhering firmly to the surface.

In the foregoing instructions we have assumed the employment of transparent tints, *i.e.*, gradations of any color obtained by thinning the paint with the Medium or stippling out the pigment to a very thin layer upon the print. It is best to follow this technique, as a rule; but there are occasions when it is advantageous to produce opaque tints by adding Zinc white

to the color. A purer, and more brilliant, delicate tint can by this means be laid upon a gray underground than is possible when a transparent tint is employed, owing to the gray being hidden. Excessively dark parts may be rendered lighter by applying opaque, or semi-opaque, color—a method that is especially effective in improving the atmospheric quality of the distance when this is represented too sharp and hard in the print. Opaque colors naturally obscure the detail in the photograph—

unless used in such thin layers as to appear semi-transparent—therefore, they should be employed cautiously and with good taste.

White or cream-toned mats with cut-out openings are effective with colored prints. A simple narrow moulding, finished in dull gold, makes the most suitable frame for a matted print, or unmounted prints may be framed close-up; using a broad flat moulding that is plain enough in texture not to draw attention from the picture.

Double Negatives

A. M. CLEVELAND



ONE of the most common errors committed by the average amateur is the making of double negatives or double exposures. This is usually done because of pure and simple forgetfulness. The person who is making his first few pictures is so taken up with other manipulations of his camera that he forgets to turn the film, thus making two pictures on one negative, which almost always results in a spoiled negative. Others make the mistake through extreme joy or excitement. They make the picture, then hurry on, neglecting to turn the roll to the next number. In either case, the camerist should break himself of this habit. In the long run, practice will do it; but the beginner should firmly impress this little camera-operation on his mind.

During my experience with amateur photographers and picture-work, I have seen many double negatives, all of which were freaks and failures, also valueless as photographs. A short time ago, I came across one which attracted my attention; it was the only one I had ever seen that made a good picture. This was made with an Eastman Folding Brownie in the forest at a Californian mining-camp, the Mt. Alta Mine, near Camptonville, California. The camera was recently purchased by two men (partners) who were working at the mine. They wanted to make a picture of each other to send to their families in the city. The first man made the picture of his partner, then neglected to turn the film. The second man then made the picture of the first, and, consequently, they were both on the same negative, which made a good picture, contrary to all rules. When the print came back from the studio, it caused much amusement. How were they both in the picture when each man photographed the other!

Carefully going over the print, one can distinguish small points that would indicate the print somewhat unnatural; but this can be discovered only by careful examination. As a double exposure, made under such conditions, it is a remarkable picture. This print was good; but is only one out of hundreds.



A DOUBLE EXPOSURE

A. M. CLEVELAND



RIVER-PATH

H. N. MUCHER

FIRST PRIZE—LANDSCAPES, READING CAMERA CLUB

Popularising the Photographic Society

G. A. ALDER, F.C.S.

AN increase in the number of members, a great extension in the interest taken in photography, and a general improvement in the standard of work, is the ambition of most officials of our photographic societies and camera clubs. Each has his own ideas of the method by which this can be brought about, and it may be helpful to consider some of the activities which have been found successful. In all cases the success of the society is a matter of thought and work, rather than of monetary outlay, some of the most successful clubs having been run on amazingly small subscriptions, so far as the financial part went.

Many "button-pushers" have been converted into photographers and enthusiastic club-members by classes conducted by some of the advanced workers in the society. A syllabus like the following is drawn up: (1) Cameras and Lenses. (2) Plates, Films, and Exposure. (3) Development. (4) Daylight-Printing and Mount-

ing. (5) Gaslight and Bromide Printing. (6) Landscape and Portrait Work.

Each willing member takes one class, lasting about an hour; and with judicious announcement beforehand, it has been possible to bring in a considerable number of photographers eager to learn, who eventually join the club.

Advertising in the local press is usually too expensive to be attempted. In fact, it should not be necessary. All the publicity required can be obtained if the right sort of report is sent in, and sent in promptly, to the Editor. So many local papers are now illustrated, that free advertisement in the form of an illustration can in most cases be easily arranged.

Then again, there is the photographic press always glad to have reports, which can be given a general interest; and offering to include, without any charge, the announcements of the fixtures on its "Camera-Club Notes" page. It should not be forgotten that photographic magazines get into the hands of a great many amateurs who are



EARLY BUDS

W. E. ZIEGLER

FIRST PRIZE—MISCELLANEOUS, READING CAMERA CLUB

not members of societies, and so may be the means of letting them know of the existence of the club, and the nature of its meetings.

Apart from the press, there are the local photographic dealers. A neat weekly bulletin, which gives the details of the club's activities, will generally be put into the window, at request; photographic customers, those to whom the appeal is made, see these. The dealer who is alive to his own interests is only too pleased to help the club, and himself at the same time.

Meetings should be reported, and a special effort should always be made to impress the importance and usefulness of the society on the photographic public. A publicity manager, if a suitable member is to be found, can take this work off the secretary, and obtain free advertisement for the society in many ways.

A club-portfolio, arranged on the lines of those circulated by the postal clubs, has a considerable

effect on the standard of work turned out by members. A small additional subscription to cover expenses is generally arranged for this, and is willingly paid. The circulation of the portfolio is quicker than in the postal clubs, as the members are nearer to one another.

The portfolio adds to the interest: and the friendly rivalry it occasions leads to a great improvement in technique, mounting, and pictorial value. Many an exhibitor owes his success to the lessons learned from friendly criticism and advice received in this way. One valuable result is that members carefully finish and mount at least one picture every month, instead of being content with the trial print carried about in the pocket until it is almost unrecognisable.

One plan to increase membership—the beginners' class—has already been suggested. In addition, most of the local dealers are willing to join the society themselves, and the influence

they can exert on their more serious customers to become members also is not to be despised. Professionals in the district should be asked to become members; their assistance as demonstrators, and their advice in general, are well worth having, and are often given most efficiently and ungrudgingly.

It is at social meetings that much work can be

societies—photographic, art or literary—and their members invited to be present when the item on the syllabus is such as will have interest for them. The local librarian should be approached to see if he will cater for the needs of the members in the direction of art literature. The club-room should be made as cheerful as possible and smoking permitted. I remember



PEARL S.

W. E. ZIEGLER

FIRST PRIZE—PORTRAIT, READING CAMERA CLUB

done to make club-members a happy brotherhood. Friends, whether photographers or not, should be invited to all meetings, especially to travel-lectures and special displays of lantern-slides and prints. An occasional whist party or musical evening, arranged in an informal way, has a wonderful effect to help members to know one another.

Every society has its own peculiar needs, and its own methods of meeting them. Interchange meetings can be arranged with neighboring

lecturing to a club whose meetings were held in an old studio. It was a wet night and on one side of the lecturer was a bucket, on the other a bathtub, to catch the water leaking through the glass-roof. The room was icy cold in spite of the fire, and there were fewer than a dozen members present. And no wonder. A bright light, a cheery blaze, curtained windows, and a few choice photographic pictures on the walls have a wonderfully soothing effect on any human being.

The Amateur Photographer.



THE SINGING TOAD

G. E. MCCOLM

Photographing a Singing Toad

VIOLA MCCOLM



ET the camera-outfit. The toads are singing in the ponds—something I have never seen before!” exclaimed my brother. It was a warm, cloudy forenoon late in May. A rain of the previous night had filled every “buffalo-wallow” in our short-grass pasture. In their joy, the toads gave little heed to our presence. They were of the large species, *Bufo cognatus*—the most common toad of the Western plains. The warm spring days had brought each toad forth from his burrow or other shelter in which he had hibernated. For some time they had been eating food and enjoying the mild weather. Then, came the rain; and those toads that had not previously sought the water-holes, hastened thither to remain during the breeding-season—as do all toads which have attained the age of two or three years. The metamorphosis of the toad is exactly the same as that of the frog.

While in the ponds, the male toad sings a great deal; yet only for one hour have we ever had the photographic opportunity to make a picture of a toad really singing. Several species of toads render very sweet tones. The chief charm, however, of this chorus of *Bufo cognatus* voices was its expression of joy. There was much of interest, though, in the physical performance. Expanded to an enormous size by air from the throat, was the bladder-like resonating vocal sac.

When the toad is quiet, this sac lies in thin folds against the throat.

Although a toad never drinks water, it does require much water, which must be absorbed through the skin. To rest where the water will “soak in”, affords physical delight to the toad. After the transformation from tadpole to toad is complete, thousands of little toads are ready to leave the water. If showers then prevail, the tiny travelers, so thickly massed, seem literally to have rained down—hence the fallacy that it has “rained toads”. Once in late June, with pity, we drove through a lagoon-area where a mile of the highway was sprinkled thickly with little toads all journeying in quest of homes.

When really at home, the toad rests in some damp hiding-place during the day until near evening, when he starts out in search of “living, moving” food. His sticky-surfaced tongue is peculiarly fitted to serve him. At the front end only is it fastened; and with exceeding rapidity he thrusts it forth and draws in the insects. He springs rapidly, too, when speed is essential. Thus he secures and devours innumerable insect pests. Several means of protection has the toad. One is that of feigning dead when attacked; another is that of exuding a poison through glands in the skin. This poison in sufficient quantity will kill any vertebrate. However, it does not injure the flesh of man; it does not even produce warts. We wish that

this useful, interesting creature had even greater protection from his enemies.

In making the accompanying picture of a toad in the act of singing, we used a tripod, but without apparently frightening the subject. Even during the process of focusing, the toad continued to sing. The camera was fairly close as the illustration will show. The dull, whitish

spots in the pool are "out-of-focus" toads with their vocal bladders being conspicuous by contrast. The light was dull and conditions generally not of the best. However, for those who are interested in nature-study photography—and I have heard toads singing without ever having actually seen them sing—this little article and photograph may be of interest.

A Rapid, Neat and Inexpensive Method to Letter Negatives

LIEUT. A. W. STEVENS, U. S. AIR SERVICE

NOW often is the appearance of a good photograph ruined by a hideous scrawl across one corner, conveying the number of the negative, the subject, the name of the maker, or all three things! Frequently the figures or letters are three-sixteenths of an inch high, no two characters are alike and, worst of all, the whole line or lines pursue an uneven up-and-down hill course. The effect is bad on a contact-print; on an enlargement it is worse.

It is interesting to note that the small letters on a typewriter which uses the size of type known as "élite"—the size adopted for army typewriters—are but a sixteenth of an inch high,

and that even commercial typewriter characters are considerably less than three thirty-seconds of an inch high. Why not typewrite on the negative, therefore? In the first place, it cannot be done; and it would print backward if it could be done. But by using a comparatively inexpensive material known as Kodaloid Thin No. 1, Transparent, the whole problem is solved. It is possible to get all the title you want quickly—several lines—if necessary. Only two or three minutes are necessary to prepare the title, put it on the negative and begin to print.

Kodaloid, which is a thin transparent sheet of celluloid about .003 inch thick, comes in various sizes, the most common size being 11 x 14 inches.



NIAGARA FALLS FROM THE AIR

LIEUT. A. W. STEVENS

Place one carbon paper, face in, on the back side of the sheet; place two carbon papers, both face in, on the front side of the sheet. Insert all four sheets in the typewriter. Throw the lever which actuates the ribbon, to off position, or remove ribbon. Write your title, or several titles. Remove the sheets, take off the carbons and cut with scissors, or safety razor-blade, into strips. In writing titles, allow an inch or more between titles, as the strips can be handled better with this much margin. The margin on the portion that goes over the negative should be only a thirty-second of an inch beyond the characters written. Use ordinary adhesive tape to attach title-strip either to edge of negative or to under side of printing-mask. In the Air Service, where negatives are made on film $9\frac{1}{2}$ inches wide and 75 feet long, the film rolls under the mask, to which the title-strip has been attached with two small pieces of surgeon's tape. The same title will often do for several consecutive negatives. It is only a moment's

work to strip off the old title and affix a new one. In the case of a plate-negative, or cut film-negative, the title-strip can be filed with the negative in its envelope.

During the war, good draftsmen were obtainable; but, in the pressure of action, much valuable time was lost through the necessity to letter virtually the same information on each negative of a series made over the enemy-lines, such as the general locality, date, time of day, altitude and focal length of lens. The only information that changed was the serial number of the negative and the co-ordinates of its locality. With the above method the work of the draftsmen would be cut to one quarter.

To make lantern-slide announcements, use the same material, bind it between two cover-glasses, and in five minutes, or less, it is ready for projection on the screen. Accompanying this article is a photograph which shows how the typewriting appears on a print made from a negative obtained from an army airplane.

Photography and Radio

RICHARD B. CHASE, A.R.R.L., RADIO 1-KX

DURING my last year in High School, my health failed and I was quite sick for about six months. At the end of this acute illness, it became necessary for me to take up something to occupy my spare time, so that I decided upon radio, in which I had been interested all through my school-days. Broadcasting was then in its infancy and I therefore bought a broadcast-receiver. I soon tired of hearing music and learned the code which I had begun to study several times before. However, this time I succeeded in mastering it, as I had a great deal of spare time. I then installed an amateur transmitter and took up radio seriously.

All went well for about a year, then I got more ambitious and decided to branch out. This time I chose to take up photography in a serious sense. During my High School career, I had also dabbled in photography, making pictures or rather records on long hiking-trips which I took in the White Mountains every year. I did most of my own photo-finishing; but it was not what I call real photographic work. Possibly, this tyro-experience gave me some eye for a picture; but, outside of that, it gave me nothing but some records, which I now value highly.

At first, photography excluded the radio-work; but before long I received another bite from the

so-called "Radio Bug" and went back to radio for a few days, after which I was again in the mood for photography. This alternating from one to the other kept on for several weeks; but gradually I found time to work both together to advantage. In the meantime, I had taken a Second Prize in a Beginners' Competition and one or two Honorable Mentions, all in PHOTO-ERA MAGAZINE, and, in radio I had been appointed Official Relay Station in the Traffic Department of the American Radio Relay League and Assistant Division Publicity Manager in the same organisation, both of which duties required a large share of my spare time.

After this, things ran very smoothly for both photography and radio. I would spend part of my spare time during the day in making pictures and part in improving my station. In the evening, which is the most active time in the day for all branches of radio except possibly the Transatlantic Commercial stations, I would sit down at my set until about half past seven or eight and clear (relay or transmit) what messages I happened to have for local (east of the Mississippi) stations and then I would shift the tuner up on the broadcast wave-lengths, hook on the loudspeaker and listen to broadcasting *while I was doing my developing and printing*. This was possible, as my radio-station and photographic



Courtesy Chas. L. Abel

PORTRAIT

Z. EGI, TOKYO, JAPAN

laboratory are in the same room. It is a most satisfactory combination and I would recommend it to anyone. Time goes more quickly when waiting for some films to develop or fix; and, as to the music interfering with counting, it actually helps after one is used to it.

Of course, this plan does not apply to the DX (long distance) enthusiasts, who only want to hear the greatest distance and not the best music, but then, the best time for them to do DX work is after 10.30 P.M. and the above plan would be very satisfactory before then, if radio entertainment were desired. If the rest of the family wishes to listen in, splendid! Just connect a wire, or rather a pair of wires, in series with the other phones or loudspeaker and run it to the darkroom where it can be hung out of the way and photographic work may be carried on while listening to the radio. You will hear whatever comes in on the set just as plainly as if you were in the same room. Did you ever try developing, printing or enlarging while listening to Grand Opera, Jazz or possibly a play from WGY? If not, try it; you'll be amazed and pleased.

My line of radio-work is not broadcast-listening, except when I am doing photographic work

and possibly on a few other rare occasions. My chief interest is amateur experimental work, which is much more complicated and takes a great deal more time than broadcast-listening; therefore, it is much harder to find time for photography and radio. However, I believe that the necessary time may be found by nearly everyone who is really interested.

During the past year, I have taken several other Honorable Mentions in contests, sold about one hundred and fifty dollars' worth of pictures and have done quite a good deal of developing, printing and enlarging for other people. In radio, besides holding the offices mentioned, I have been appointed District Superintendent of the ARRL Traffic Department in my district and have operated a relay station every day for an hour or more.

I know that I have proved conclusively to my own satisfaction that radio and photography can be combined; not at the expense of either, but to the advantage of both. Also, amateur and professional photographers should remember that radio is a very large industry and that it is growing all the time. There is and should be a ready market for pictures of radio-sets and parts to be used for advertising-purposes.



GRAND PRIZE, READING CAMERA CLUB

ENTRANCE TO SPRING

NICHOLAS B. PHILIPSON



EDITORIAL



Electric-Light Effects

A LONG, straight, receding line of electric-lights or, better still, a double row of them is a sight that fills the beholder with wonder and delight. If he stand at a window of the highest story of Phillips House, Charles Street, for instance—as did the Editor on several occasions—just after the several long double rows of electric-lights which surround the Charles River Basin are put on, he will experience a thrill as he beholds this magnificent spectacle. The camerist who is privileged to see it, cannot resist the temptation to exercise his photographic skill; but the result is generally a picture of merely technical interest. He selects a time when the air is very clear and when extreme darkness affords the maximum contrast. He is bent on getting a striking effect rather than a pleasing and artistic design, although it is not always possible to obtain a well-balanced composition as in a daylight landscape. Pictures of this sort will look better, however, if made when the air is anything but clear and transparent, but rather when the nocturnal landscape or marine, as the case may be, is filled with haze or mist when, indeed, an atmospheric condition prevails. Then the electric-lights will assume a different character, the lines of perspective will be shortened and the entire night-picture be transformed. If the camerist is interested in making pictures of this sort, he should select a given theme, like the one that is available from the Phillips House, study it as it appears under various atmospheric conditions, also from the moment the electric-lights appear—which is at dusk—until maximum darkness has set in. The same picture will assume a different aspect in moonlight, and the effect will vary with the size of the moon and its position in the sky; so that the pictorialist may have for a subject a lunar landscape or a marine enhanced by the design and supplementary illumination of a number of electric-lights. In a word, the number of pictorial possibilities in a given landscape-subject, presented under the conditions described, would seem to be even greater than what it will yield in the daytime. The extensive colored electrical displays in the theater-district of a large city, however, do not appear to offer opportunities for technically successful or artistic photography.

Red Light

WRITERS on photographic topics which are intended for beginners or inexperienced workers, when advocating the use of a certain article or chemical often refer to it in a general way, taking it for granted that the reader will exercise the necessary degree of intelligence. Frequently, the popular darkroom-illuminant, ruby light, is referred to merely as “red light”. The uninformed worker, thinking that any kind of red light will answer, proceeds to use whatever is convenient, even a lantern similar to one that is placed in the street at night as a sign of warning. As a natural result, the misguided amateur fogs and ruins his films. He afterwards learns that this red light is not safe, as it permits the passage of actinic rays, violet and blue, which quickly fog a sensitive film or plate. He should rather have used a photographic ruby light—a lamp composed of ruby fabric or, if of ruby glass, the kind called copper-flashed, not gold-flashed. Portable darkroom-lanterns composed of ruby fabric have the disadvantage of acquiring pinholes which, if large or too numerous, are likely to cause the emission of white rays from within. They should be stopped up before the lamp is put to practical use. Moreover, if exposed to bright sunlight, the color of the ruby material will become lighter and, therefore, less safe, owing to the bleaching-effect of the sun. When the ruby fabric is faded or irreparably damaged, it should be renewed. The material is a regular photographic commodity. If the ruby lamp, whether composed of fabric or glass, is to be used when handling or developing color-sensitive plates, one of a very deep shade is necessary. Of course, the ideal darkroom-lamp is one which is so arranged that sheets of glass or fabric of suitable colors may be utilised according to the requirements of the work in hand. Such an accessory may be found at any first-class dealer's. When mentioning darkroom-illumination in connection with certain classes of photographic work, writers should be explicit, so that uninitiated readers may not be led astray. They should also try to give the American equivalents of foreign sizes, weights and measures and the origin of special chemicals with trade-names, instead of obliging the reader to consult a dictionary, which may not always be available.



ADVANCED COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Advanced Competition
Wolfeboro, New Hampshire, U.S.A.



Prizes

First Prize: Value \$10.00.

Second Prize: Value \$5.00.

Third Prize: Value \$3.00.

Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Prizes may be chosen by the winners, and will be awarded in photographic materials sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books. If preferred, the winner of a first prize may have a solid silver cup, of artistic design, suitably engraved.

Prints may be regarded as ineligible for a competition if any of the following rules are not fully complied with by the contestant.



Rules

1. This competition is free and open to photographers of ability and in good standing—amateur or professional.

2. Not more than two subjects may be entered, but they must represent, throughout, the personal, unaided work of competitors. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered into competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

3. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail. All prints should be mounted on stiff boards. A narrow margin is permissible.

4. Each print must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer, and printing-process. Enclose return-postage in this letter. Data-blanks sent at request.

5. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he shall have received official recognition.

6. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data. Criticism at request.

7. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other. Large packages may be sent by express, prepaid.

8. Competitors who have won three first prizes within a twelve-month become ineligible to compete for prizes in this competition for two years thereafter.

Awards—Advanced Competition Miscellaneous

Closed February 29, 1924

First Prize: Dr. T. W. Kilmer.

Second Prize: A. C. G. Allison.

Third Prize: Dorothy Jarvis.

Honorable Mention: Alton H. Blackinton; P. Botel; Walter P. Bruning; Chas. Clayton, Jr.; Don C. Coleman; G. W. French; Louis J. Garday; Herbert J. Harper; Chas. A. Harris; Kenneth Hartley; B. W. Jenkins; U. Stephen Johnson; Eleanor F. Jones; Hiromu Kira; Walter Rutherford; Kenneth D. Smith; Josephine M. Wallace; H. L. Wallis; J. Arnold Wright.

Subjects for Competition—1924

"Pictures by Artificial Light." Closes January 31.

"Miscellaneous." Closes February 29.

"Child-Studies." Closes March 31.

"Street-Scenes." Closes April 30.

"Bridges." Closes May 31.

"Marines." Closes June 30.

"Landscapes with Clouds." Closes July 31.

"Mountains and Hills." Closes August 31.

"Summer-Sports." Closes September 30.

"Architectural Subjects." Closes October 31.

"Domestic Pets." Closes November 30.

"Indoor-Genres." Closes December 31.

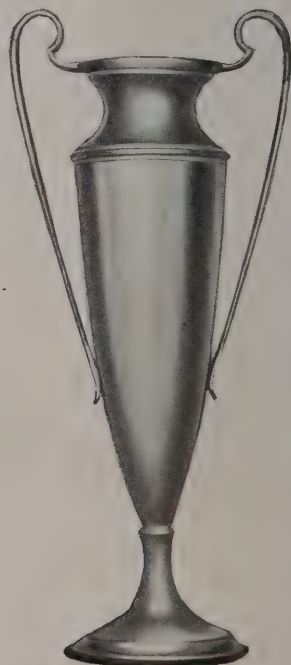


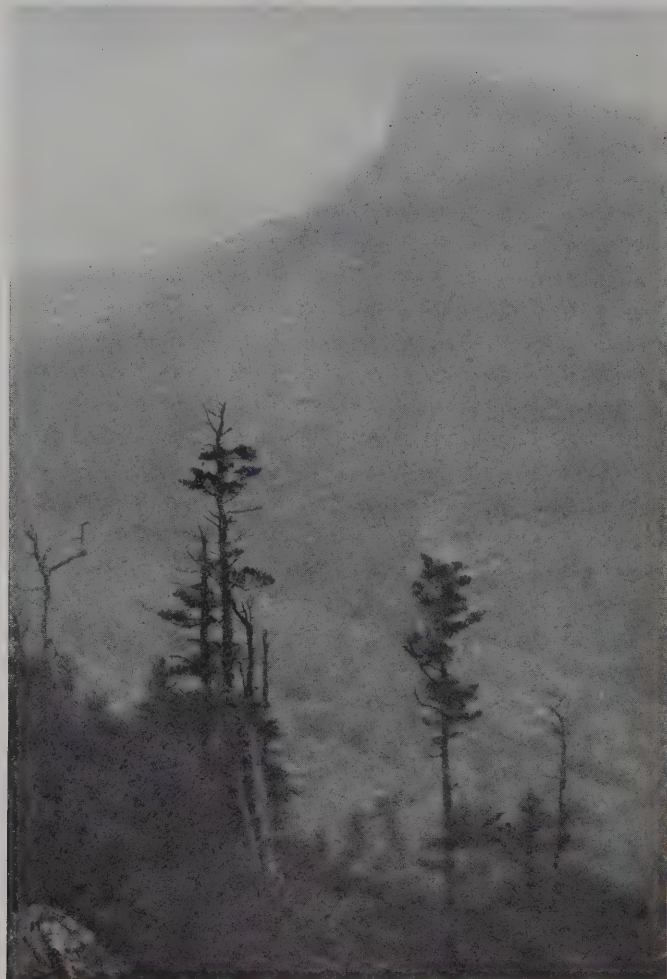
Photo-Era Prize-Cup



AN OLD LONG ISLAND FARM-HOUSE

FIRST PRIZE—MISCELLANEOUS

DR. T. W. KILMER



A HAZY MORNING IN THE CATSKILLS

A. C. G. ALLISON

Advanced Workers' Competition

It is somewhat strange that our "Miscellaneous" competition with its variety of subjects should have yielded only landscapes for the final consideration of the jury; but, as is often the case, here and elsewhere, the unexpected happens. It may be that many participants entered prints of subjects that possessed no outstanding merit as portraits, genres, child-studies, street-scenes, still-lives or interiors, but they thought that it might be worth the effort to send them to our February competition. At any rate, there was a large quantity of such material which the jury found to be mediocre, and so it was that three landscapes were selected for the awards.

"An Old Long Island Farm-house", on the preceding page, must have attracted the discerning eye of the artist as a welcome change from the long and stately blocks which compose the residential district of New York City, near Central Park, where he dwells and

where he is most active as a high-class medical practitioner. This locality, as an outpost of Manhattan Island, was settled first by the Dutch followed by the English and, as it played a distinguished part in the War of American Independence, Long Island still possesses many interesting historic landmarks. Not only that, but the locality is noted for the numerous rare and beautiful trees that were planted many years ago by the owners of what once were large estates. For instance, at Flushing may be seen one of the finest specimens extant of the Cedar of Lebanon, also several superb examples of the Weeping European Beech. On a recent visit to Flushing, I was shown one of these remarkable trees, whose slender, drooping branches reach the ground and form a tall and spacious enclosure capable of accommodating, it is said, over one hundred persons at a time. In the summertime, this open-air completely shut-in enclosure serves as a sort of arbor, for social gatherings, parties, and the like. Perhaps, some interested camerist will make these notable



TREES

DOROTHY JARVIS

THIRD PRIZE—MISCELLANEOUS

trees and, particularly, the Cedar of Lebanon, the subjects of pleasing and, surely, welcome pictures. Dr. Kilmer's old homestead appears to be of Dutch origin and, probably, about two hundred years old. It is very picturesque and its character has been artistically presented. What seems to be an annex, at the left—unless, indeed, it be the original structure—yields in importance to the larger, main portion of the habitation. The setting is appropriately simple. There are no incongruous objects in sight, such as the artist's elegant Pierce-Arrow, which wisely has been kept outside the picture's confines. The only visible human being is subordinated and is engaged in some humble activity. What ordinarily would be a blank sky, here is shown varied by light clouds and smoke rising from the chimney at the left. Nothing detracts from the simple, unpretentious character of the old farmhouse. The spacing is admirable—the sky-portion being two-thirds the width of the foreground.

Data: September, 4 P.M.; clear light; $3\frac{1}{4} \times 4\frac{1}{4}$ film-negative; clouds artificial; Goerz Dagor; stop, F/6.8; $\frac{1}{2}$ second; enl. on 11×14 Artura Carbon Black (buff).

The simple grandeur and dignity of Mr. Allison's "A Hazy Morning in the Catskills" fails to assert itself in the halftone reproduction, owing to the rough surface of the original print entered. The worker, here, clearly ignored one of the rules of the competition. Some idea, however, may be gained of the artistically arranged foreground—the making of this picture. The woods, below, recede and fall away in the distance, and the feeling of height in the mountain-peak is well expressed.

Data: The Catskills, N.Y.; September, 9.30 A.M.; hazy; $3\frac{1}{4} \times 4\frac{1}{4}$ R. B. Tel. Graflex; $7\frac{1}{2}$ -inch Carl Zeiss Tessar Ic F/4.5; at stop F/5.6; $\frac{1}{25}$ second; Film-Pack; M.Q. dev.; enl. on Wellington Cream Crayon Rough.

Mrs. Dorothy Jarvis' delightful little landscape bears the simple title "Trees". It is decorative in character, this group of trees seen against the hillside and a plain, unclouded sky beyond. A directly symmetrical design has been avoided by the graceful pair of small trees in the center and an extended branch from the large tree at the left. It is a source of regret, however, that a part of the trunk of this tree was sliced off in the making of the enlarged print, for the trunk should have existed in its full width in the original negative, judging by the proportions of the present reproduction and the fact that the camera used calls for the use of a $3\frac{1}{4} \times 4\frac{1}{4}$ plate. If, however, the presence of this tree-trunk offended by its excessive bulk, then one naturally commends the good judgment of the artist in reducing it, longitudinally, thus making the best of an embarrassing feature in the pictorial design. The soft quality of definition is very pleasing and the feeling of distance by the separation of planes is well indicated.

Data: Made at Intervale, N.H.; September, 10.30 A.M.; sunlight; 6-inch Spencer Port-Land lens; stop F/6; 1 second; Standard Orthonon plate; Activol; enlarged on Defender Velours Buff Platinum Mat.

It is a singular coincidence that each of these three prize-winning pictures was made in the month of September!

WILFRED A. FRENCH.



It is probable that more shutters are put out of order by oil than by accidents and all other causes combined, and after a shutter has been oiled it always needs the attention of the makers. The best care that can be bestowed on a photographic shutter is to keep its outside clean and to let its insides alone.



1 *Winter in the Woods*
P. Bodel
2 *We have a visitor*
H. L. Wallis
3 *The Last Harebell*
Kenneth Harley

4 *Contentment*
G. W. French
5 *Nature and Art*
Chas. A. Harris
6 *The Songbird*
B. W. Jenkins

7 *Only a Rose*
J. Arnold Wright
8 *The Image of Her Mother*
Eleanor F. Jones
9 *The Greek Garden*
Hiromu Kira



SUBJECT FOR NEXT COMPETITION

ADVANCED WORKERS



Advanced Competition—Marines Closes June 30, 1924

It has been my privilege to visit more than once the harbors of Gibraltar, Naples, Genoa and Mentone, in Europe, and those of Portland (Me.), Boston and New York in the United States. There are other beautiful harbors in the world, but those I have mentioned have enabled me to appreciate the pictorial possibilities of harbor-scenes in connection with our Marine Competition. My experience of crossing the Atlantic opened to me the beauty that may be found in sea, sky and cloud. The rush past the ship of the towering seas; the white-capped individual waves, with their tops being blown off in shimmering spray to leeward, is splendid and stirring material. Again, there are the calm days, the magnificent cloud-effects and the approach to land which offer material to the lover of quiet marine-views.

During a visit to Portland, Maine, I took the time to walk out to the Eastern Promenade and to view with delight the panorama of the island-dotted harbor, the lighthouse, the channel and, out beyond it all, the open sea. Longfellow's poems of Portland and the sea came to mind as I stood there rapt in admiration of the scene. Seagulls flapped their way lazily about the harbor and called to each other noisily; the waters of the bay were comparatively quiet; but "outside" one could see the white line of the breakers and the long swells of the ocean. A schooner was "making for the channel" and the play of sunlight on her sails as she tacked back and forth was a delight to the lover of marine-views. What a wealth of material lay before me, and I had but an hour to enjoy it all! Then, my mind reverted to the present competition and I wished that my readers could stand with me and look out across Portland harbor for inspiration, pictorial material and a true conception of the beauty and appeal of water, sky, clouds, islands and ships.

It matters little whether we live near an ocean or some large inland lake, there is a strange fascination about them both that attracts and holds the intelligent camerist. It is said that no two days are ever exactly alike along the coast or on the shores of a lake. The play of light and shade across the surface of the water, the reflections of clouds and mountains, the windswept, foam-capped waves breaking among the rocks, the stately ships, the lighthouses, the rocky headlands, the curving shoreline, the sand-dunes—all afford superb pictorial material. It is vitally important that the camerist be able to study this beautiful subject-material with a true appreciation of the spiritual and natural forces involved.

To some, a storm along the coast is almost terrifying and possesses no pictorial merit, whatever. Others view the scene with delight and relish the howling wind, the foam-flecked breakers, the distant lighthouse smothered in spray and the battle of elemental forces into which mere man enters at his peril. To put it another way, one man sees a beautiful meadow filled with flowers. To him, they are flowers and nothing more. Another man knows each flower by name, and to him the meadow is a veritable treasure-

house of beauty and delight. How many persons see a bird and care not at all whether it is a chickadee, phoebe, warbler or bluebird! As the Bible says truly, "Having eyes, see ye not? and having ears, hear ye not?" Then, some persons wonder why there seems to be so little in life!

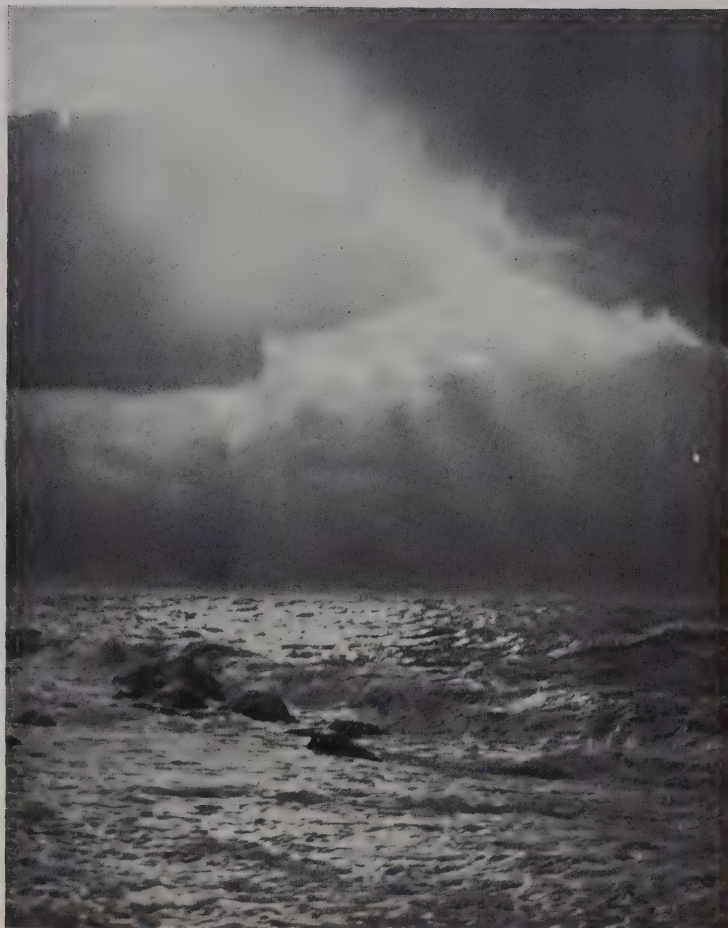
Let us return to our competition. The camerist may select the subject for this competition as he wanders along the shores of a lake or a mighty ocean, and he may do well to make the most of a few days at sea; but the important point to remember is that it must be a marine.

Technically, the present competition is filled with interest. The matter of correct exposure and attractive lighting offers the worker as much opportunity for thought as does the artistic composition of the picture. Also, the use of a suitable ray-filter may engage the contestant's attention to advantage. An opportunity is given to those workers who are eager to make telephotographs of distant ships, lighthouses, points of land or other subjects that are too far away to be photographed with the usual hand-camera equipment. In short, we have a competition that will be a fair test of the camerist's photographic ability in a slightly different direction than usual.

With a few exceptions, the present-day, well-equipped hand-camera will meet virtually all conditions of wind and weather. Even a good rectilinear lens will yield remarkably beautiful effects, because of the actinic value of the light across the water. Those who enjoy telephotography will require the use of a stout tripod. A reliable exposure-meter should be used, for the light across water is very deceptive even to the veteran-photographer.

It may not be amiss to caution the camerist to take every precaution to keep his outfit protected from the effects of dampness and, especially, the salt air from the ocean. There are few cameras that are made to withstand the effects of dampness and, unless care is taken, the leather-covering, bellows, shutter and even the lens may suffer permanent injury. What I have said applies as truly to plates, films, paper and chemicals. Those workers who expect to spend considerable time on or near the water should provide themselves with one or more large tin-boxes that have an air-tight cover. Then all sensitized material should be kept in these boxes until required. A stout, leather carrying-case for the camera is a positive necessity for protection from the weather and from unexpected knocks. The more time and money the camerist has to put into his photographic venture, the more care he should take that he receives an ample return on his investment.

It is well to remember that, in making marines or shore-scenes, one should emphasise one striking object, such as an old pine-tree, a clump of reeds, a ship under way, a lighthouse, a fisherman's dory, or a ledge of rocks. It is a natural tendency for the worker to be eager to include all that he possibly can of a beautifully curving shore or broad expanse of bay; but, unfortunately, the completed picture is apt to be disappointing. The curving shore, which seemed so attractive to the eye, is very apt to be reduced to such small proportions



THE SUNBURST

WILLIAM S. DAVIS

EXAMPLE OF INTERPRETATION

that the beauty of the scene is lost entirely. I mention this point because I have made this very mistake many times, and have yet to obtain a satisfactory result. Of course, if the photographer is equipped with a large view-camera and can use the single element of a symmetrical lens, he may obtain a picture commensurate with the exertions involved in carrying such an outfit about. However, most camerists, to-day, do not use an outfit much larger than the popular postcard-size; and these cameras are not usually fitted with symmetrical lenses, nor have they the requisite bellows-extension. In most cases, it will be well for the average camerist to confine his activities to a subject that may be photographed advantageously with the particular equipment he possesses. Even if he is fortunate enough to own a large number of cameras, he will do well not to attempt extensive panoramas without careful thought and thorough preparation.

As I have said so many times, the greatest masterpieces in art, literature, music and photography are the simplest. A boat pulled up on the shore of a lake has great pictorial possibilities. The activities of the

amateur or professional fisherman, yachtsman, and canoeist, can be utilised with profit. Then, there are the campers and the summer-vacationists to turn to for good material that is filled with action and is often spectacular. It is for the individual worker to decide what part of the varied material at his disposal he will select. To a certain extent, he will be governed by his environment; and, often, he may be obliged to make the best of a subject that he would not choose if another, more to his liking, were available. He may be happily surprised with the picture that results.

It should be remembered that we can all read books and articles on how to make good pictures, and we can fill our minds with sound theories with regard to this or that printing-process; but the acid-test is to go out ourselves, find the subject, compose the picture, develop the plate or film and produce the finished print. In no other way can we make true photographic progress. After all is said and done, this way yields the greatest returns in health, pleasure and photographic success. This may sound old-fashioned and not in keeping with modern ways; but nevertheless it works.

A. H. B.



BEGINNERS' COMPETITION



Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Beginners' Competition
Wolfeboro, New Hampshire, U.S.A.

Prizes

First Prize: Value \$3.00.
Second Prize: Value \$2.00.

Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Subject for each contest is "Miscellaneous".

Prizes, chosen by the winner, will be awarded in photo-materials, sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books.

Prints may be regarded as ineligible for a competition if any of the following rules are disregarded.



Rules

1. This competition is open only to beginners of not more than *two* years' practical camera-activity, and whose work submitted here is without any practical help from friend or professional expert. A signed statement to this effect should accompany the data.

2. Workers are eligible so long as they have not won a first prize in this competition. Winners of the first prize automatically drop out permanently, but may enter prints in the Advanced Class at any time.

3. Prints eligible are contact-prints and enlargements up to and including 8 x 10 inches.

4. Prints representing no more than *two* different subjects, for any one competition, and printed in any medium except blue-print, may be entered. They should be simply and tastefully mounted. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered in competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

5. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail.

6. Each print entered must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in this letter. Data-blanks sent at request. Criticism at request.

7. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he has received official recognition.

8. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data.

9. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other.

Awards—Beginners' Competition Closed February 29, 1924

First Prize: M. Nakamura.
Second Prize: Harry E. Delfs.

Honorable Mention: Rosemary Hughes; S. Horino; W. H. Oliver; Ward C. Platt.

Master the Camera You've Got

WE have all heard of the man who does a poor job and blames the tools instead of himself or who explains that if he had this or that tool he would have done better. We find this man in all walks of life. Even in photography, we meet him frequently. He is the beginner who buys a camera, does not read the instruction-book, attempts picture-making blindly, obtains poor results, condemns the camera and gives up photography. He is the amateur photographer who is always exchanging his camera, lens, shutter and accessories for some other equipment which he fondly believes will bring better results. Lastly, he is the dabbler who buys all sorts of developers, plates, films, papers and cannot make a good negative or a first-class print. Let me state now, from my experience over a period of years, that virtually every camera, lens, shutter, plate, film, paper and chemical of reliable manufacture, correctly used, will yield good results in the hands of a beginner. There are very few cases to-day where the goods are at fault. In fact, whenever poor results are obtained I look first to the human factor involved; and, generally, I have no farther to look.

Often I hear the remark, "If I had an anastigmat lens and a reflecting-camera I could get some fine pictures. This box-camera is no good for a photographer. It is just a toy for children." In this connection permit me to refer the reader to page 229 in our April issue where it is clearly explained what was done with a No. 3 Brownie camera. Certainly the photographic and financial rewards described speak eloquently for the effectiveness of this "toy for children".

A number of times I have had people say to me, "The reason you get pictures is because you have the choice of all the best cameras, lenses and outfits in the country. You must have a wonderful outfit. If I had your camera, I could get pictures as good as yours. All I have is a Special with an F/6.3 anastigmat and 1/300 shutter-speed." Whereupon I ask, "What sort of a camera do you think I use?" "I don't know for sure", replies my friend, "but it must be some kind of a reflecting-camera with an F/4.5 anastigmat. Why, you couldn't get such pictures with anything less!" Then, with a quiet chuckle, I pull out my worn and battered 2¼ x 3¼ camera, fitted with an F/7.5 anastigmat, and a maximum shutter-speed of 1/200. "That's my outfit!" I explain humbly, "and over there is my enlarger which makes the prints—no more, no less—you have seen *everything*."

Why is it then that I stick to my worn and battered 2¼ x 3¼ camera after having used successfully many makes of cameras, lenses, shutters and accessories? Yankee-like, let me answer the question by asking



"LET US GO!"

M. NAKAMURA

FIRST PRIZE—BEGINNERS' COMPETITION

another. Why is it that a hunter selects one rifle or shotgun to the exclusion of others equally good? Why does the golfer prefer a certain make of driver to another apparently superior in every way? Why does a radio-enthusiast stick to a rough but effective home-made radio-set instead of buying a better one? In each case it is because a feeling of confidence has been established and consistent, satisfactory work is the result. In short, wherever I use my $2\frac{1}{4} \times 3\frac{1}{4}$ outfit to photograph a subject, I am virtually positive that I shall obtain a picture. True, there are times when the negative is not just right; but I always get *something that is usable*.

Now this has come about because of my mastery of this particular outfit. I know exactly what it can or cannot do. If the conditions are not suited to its capabilities, I do not attempt to make pictures. I make an exposure when the conditions are within the limitations of lens, shutter and film. For that reason my $2\frac{1}{4} \times 3\frac{1}{4}$ outfit always gets results. I do not deny that a reflecting-camera and an F/4.5 anastigmat would do as well or better when properly mastered; but for the present, at least, my little tried-and-true outfit gets the pictures which I want—and it is always with me wherever I go, which is more than a reflecting-camera would be.

Once I was asked by an acquaintance to come to his estate to make a few pictures. When I arrived, he asked me whether I had forgotten my photographic outfit. "Certainly not," I replied, as I pulled my little

$2\frac{1}{4} \times 3\frac{1}{4}$ from my hip-pocket. "You don't mean to say you are going to use *that*?" he exclaimed. "Of course I am. It's the only camera I own", I told him frankly. "Well, you won't get much. I thought you would surely bring a *real camera*", he remarked pointedly. "Here, you better use my 4 x 5 Graflex to make sure of some good pictures." Then and there, I told my acquaintance quietly but firmly that if he wanted me to make some pictures for him I intended to use my own camera. "All right, go ahead"; he assented reluctantly, "but I am going to make a duplicate picture of everything you photograph and I'll show you that you can't do serious work with that camera."

We photographed together for an hour or more. I made each exposure as I saw fit and he did likewise with his equipment. When we finished we had six exposures apiece. As we parted, my acquaintance wished me luck, but maintained that my little $2\frac{1}{4} \times 3\frac{1}{4}$ was not suited to serious work. Ten days later I sent him six 8 x 10 enlargements which I believed were good technically, although artistically there was room for improvement. I heard nothing from him for several weeks, then I met him in the street. "Well, how did you make out with your six pictures?" I asked. He flushed up a bit, but smiling sheepishly, held out his hand. "I apologise for my remarks about your camera; I know when I am licked. I got two fair pictures and the other four were hopelessly underexposed. If you hadn't made those pictures, I wouldn't have a thing. The trouble is I



OLD WOODEN BRIDGE

HARRY E. DELFS

SECOND PRIZE—BEGINNERS' COMPETITION

don't know how to run that Graflex. Why, I used 1/300 shutter-speed at F/8. Come to find out, I should have used 1/30. Couldn't find my instruction-book anywhere. Guess I'll have to get a camera like yours."

When I got through with him he was going to keep his Graflex. Three months later he was doing splendid work with it. All along he had harbored that absurd idea that the more one pays for a camera the better pictures one will get. This is true only when the owner is master of the camera. Whether it be of moderate price or expensive, the camera itself can do nothing to make pictures. Some one must do the focusing, set the diaphragm-stop, release the shutter and turn the film or change the plate. In conclusion, then, let me suggest that no camera, lens, or shutter be sold or exchanged until its owner can use it efficiently and hence knows exactly what he needs for better work. Never let him admit defeat. Lastly, and above all, never let him change to another camera, lens or shutter until he is master of the outfit he already owns.

A. H. BEARDSLEY.

Beginners' Competition

THAT "Let Us Go!", the leading prize-winning picture in the Beginners' Competition, is a genre, is obvious. It is also a portrait of the little Japanese. It has several good points. In the first place, the child's face is well lighted—as satisfactorily as if done in a professional studio. The exposure was made evidently on a porch or a veranda, the data do not state. Such a place is ordinarily favorable for portraiture, as the light usually comes from only one direction, and enough light is reflected from the wall of the house to relieve deep shadows on the face of the subject. At the same time, however, the white costume with its broad, flat collar catches the light and a confused mass of lights and shadows results. This is unfortunate. It could have been avoided or, at least,

mitigated had the child worn dark-colored rompers. This fault or omission has been mentioned frequently in this department, so that older readers of PHOTO-ERA have profited by the suggestion and, if desirous to avoid excessive modeling in the child's dress, they take care that one suitable to photography is worn. Mr. Nakamura's charming effort is evidently a spontaneous snapshot—an impromptu affair; but this does not excuse the shortcomings of the result. Nor is the maker to be forgiven for placing the model in the middle of the picture-area. Then, too, the light on the post is too strong, and the background is disturbing by various objects, particularly the broad bands near the child's head. This position of the child and the direction of the head are good, except that a little more space at the right would be better; for the subject's head is turned slightly that way.

Data: Made at Seattle, U.S.A.; April, 3 P.M.; good light; $3\frac{1}{4} \times 4\frac{1}{4}$ Ica Reflex camera; 6-inch Carl Zeiss Tessar lens; stop, F/4.5; 1/15 second; Premo Film Pack; tank-developed; enl. Cyko print; Verito lens.

Harry E. Delfs' "Old Wooden Bridge" is an admirable piece of work. The title, however, does not seem to be appropriate, as the bridge is secondary in importance and only a section of it is shown. The barge in the foreground is the most prominent feature of this picture and is very well done, too. The whole arrangement—or composition, if you will—is excellent, although it might be better if there were fewer objects in the lower right corner. The separation of planes, yielding a sense of distance, is good also. Particularly fortunate is the circumstance that the distant hill softens what otherwise might be a strikingly harsh line of the bridge.

Data: Made at Pittsburgh, U.S.A.; June, 1 P.M.; dim sunlight; No. 1 A Special Kodak $2\frac{1}{2} \times 4\frac{1}{4}$; 5-inch F/6.3 lens; stop F/11; 1/25 second; Eastman Roll Film; Eastman Special Developer; enlarged on P. M. C. No. 9 Bromide. WILFRED A. FRENCH.



THE CRUCIBLE

A MONTHLY DIGEST OF PHOTO-TECHNICAL FACTS

Edited by A. H. BEARDSLEY



Cobalt Toning

DR. P. STRAUSS of Berlin, Germany, recently made a series of experiments with cobalt salts for toning photographic papers, not according to the usual method of bleaching and then toning with cobalt chloride, but by a single bath, and claims to have obtained results that will in time lead to this metal superseding all other toning-methods because of the beauty and brilliance of its colors. Unfortunately, we have only space to note the leading points of his process, which may be applied both to developing and printing-out—except collodion—papers. Printing should not be too dark and after fixing must be very thoroughly washed; between the various baths the washing may be briefer. The following solutions are used: I, Cobalt sulphate, 10 per cent.; II, potassium ferricyanide, 20 per cent.; III, potassium nitrate, 10 per cent.; IV, ammonium nitrate, 10 per cent.; V, citric acid, 10 per cent.

A. 1. For violet tones, water 80 parts, sol. I, 2 parts; III, 15 pts.; V, $\frac{1}{2}$ pt.; II, $\frac{2}{3}$ part (about 5 drops per ounce). The print is left in this bath from 10 to 15 minutes, rocking the tray till a violet tone appears. When fully toned, the print is rinsed on both sides in running water for 5 minutes. If the color weakens in washing, place the print again in the toning bath, and even a third time till the desired tone is obtained.

A. 2. For reddish tones: Water, 75 parts, sol. I, 2 parts; sol. IV, 12 pts.; sol. III, 3 or 4 drops per ounce of sol.; 3 ounces of bath will tone 3 or 4 prints.

B. *Oxidising Bath*.—If the tones do not come out sufficiently strong, an oxidising bath is used, composed of 20 drops of a 20 per cent. solution of sodium nitrate in 3 ounces of water, to which is added 10 drops of concentrated hydrochloric acid. The previously washed print is placed in this from 30 seconds to a minute, or until the desired effect is produced; this bath does not keep. Another formula for this purpose, that may be used repeatedly and keeps well, is: water, 3 ounces; 5 per cent. solution chromic acid, 30 drops; hydrochloric acid, 10 drops. By varying the toning and oxidising baths a variety of tones can be obtained, from yellowish sepia to violet, dark brown and brown-black. Adapted from *Photographische Rundschau*.

Soda Carbonate Solution

IN some photographic workrooms in which we have been, says a writer in *The British Journal*, we have noticed that the soda-carbonate solution for the pyro-developer is not the clear water-white solution that it should be, but often a turbid fluid containing suspended matter. Some people, we know, will use ordinary washing-soda; and, if they do that, they are bound to get a turbid carbonate solution, due to the impurities, such as alumina, in the washing-soda. Considering the fractional cost of soda carbonate in the making of negatives it is surely bad policy to use any but the pure soda carbonate, either crystal or dry, specially sold for photographic use. With some samples of tap water, a solution of this pure carbonate will be not quite clear, although it can be readily made clear

by running the solution through a filter-paper. With distilled water there is no difficulty in obtaining the bright clear solution which, we think, should be the rule. While we are upon the subject, it may be worthwhile to mention that a possible, though rare, cause of milkiness and deposit in a solution of soda carbonate is the quality of the glass-bottle in which the solution is kept. Cases have been experienced of glass of such composition that within a very short time flakes and sediment are produced in an originally clear solution simply by the action of the alkali upon the glass itself.

Removing Coatings from Old Plates and Films

DR. F. LIMMER details in the *Camera* (Lucerne, Switzerland) a series of experiments he made to find the best method to remove the gelatine-coating from old plates and films, and recommends a 1 per cent. solution of ammonium bifluoride, dissolved in cold water that has been boiled to free it from lime, if any is contained in it. In this solution, whose temperature should not exceed 68 degrees Fahr., the plates are laid one by one, coated side up. As soon as the coating is wet through, it begins to loosen and can be taken by a corner and removed quickly and entirely and laid on a sheet of pasteboard to dry. Sticking can be prevented by turning over before quite dry. The silver can be recovered by the usual methods. If plates are to be used again, they are rinsed in warm water and rubbed dry.

High Buildings and a Folding-Camera

USUALLY, when a person tries to obtain a photograph of a tall building or monument with a folding hand-camera he is forced to choose between omitting the top of the structure or tilting the camera, a fault that causes the lines of the building to converge at the top, thus making the whole building appear as if falling backwards. This fault was noticeable in several pictures sent in to our Architectural Subjects competition last October. However, at that time, we came across a hint regarding the use of a folding hand-camera that will enable the photographer to obtain the whole building on the film, and still keep the lines parallel. The whole secret is to have the film or plate strictly upright, no matter how much the lens may be pointed upward.

Almost all tripod or hand-cameras may be used as if they had a swing-back, without any special fitting. The angle-pieces on each side of the baseboard may be pressed down with the thumbs until the "click" is heard, as if the camera was to be folded up, but do not push in the front. This lifts the front of the baseboard a little, and lets the lens include more of the top of the building. The base should not be inclined more than twenty degrees from the horizontal, and the lens should be drawn forward so that it is the same distance in front of the film as it was before the base was elevated. The lens should be stopped down as much as possible, or the definition will not be good at both ends of the negative. The smallest stop that

is compatible with the short exposure necessary if the camera is held in the hand, should be used. The film should be kept strictly vertical while making the exposure, and it will aid in obtaining the best results if some kind of tripod or other rest for the camera can be used.

Sunning Down Prints

A GREAT improvement can sometimes be made in a direct contact print by the process known as "sunning down", which brings about a darkening of certain parts, or even in some cases of the whole, of the print. The effect is to reduce the harshness of any glaring highlights, and generally to lower the key of the picture.

For example, we may have a print which is spoiled by glaring patches of light where they are not required by the composition—bare sky showing between gaps in the trees, or spots of light where water is strongly reflecting the light. Again, stray highlights may be found in the foreground where they are not required. Local "sunning down" will remedy these. The print is placed behind a piece of plain glass in a printing-frame, and a sheet of card with a hole of suitable size and shape in it is held over the frame, moving it as may be needed to soften the outlines of the part sunned down. Or a focusing-cloth may be bunched up in one hand, and held over the printing-frame so as to shade those parts which require no sunning down, while allowing the light to act on the remainder.

In any case, sunning-down work should be done in diffused light, or in the shade, and not in direct sunshine, and the operation can only be carried out successfully with a printing-out paper.

C. R. D., in *The Amateur Photographer*.

Plain versus Acid Hypo

THE use of the acid hypo fixing-bath has attained so great a degree of universality in the handling of plates and films, as well as printing-papers, that no doubt in many people's minds the use of a plain solution of hypo is something impracticable. Yet, it is not so many years ago, remarks an English cotemporary, that the regular practice for the fixation of development papers, as well as of plates, was to use a solution of hypo without any addition whatever, unless it were perhaps a little carbonate of soda, sometimes recommended in those days for the purpose of keeping any developer stain in a soluble condition. It was probably the introduction of gaslight papers which popularised the acid fixing-bath; for, as first introduced, this type of paper certainly tended to stain very positively if fixed in the ordinary hypo-solution. But for present-day plates and bromide papers, and even for many of the slower gaslight emulsions, the acid-fixing formulæ are entirely superfluous. Plates and papers will fix as cleanly in a plain solution of hypo. Certainly the fixing-baths will more speedily become discolored, although that is not altogether a disadvantage, since it provides a certain measure of indication of the length to which the fixing-bath has gone towards exhaustion.

It Blinds the Lens and Blurs the Picture

THE amateur who wishes to know why he is cautioned to see that the sun does not strike into the camera lens, when making exposures, need look only to his own eyes for an explanation, says a writer in *Kodakery*. The

functions of the human eye and of the camera's eye—its lens—are somewhat similar, and neither can do its work well with bright light shining directly into it.

When the direct rays of the sun strike the lens they spread a flood of light, conveying no image, over the entire picture-area of the film. This interferes with the rays of light that carry the image of the subject to the film and thereby cuts down the contrast in the negative. The scene cannot register properly on the film any more than it can register properly on the retina of a light-blinded eye.

The most brilliant illumination is obtained when the sun shines over the camerist's back, directly towards the subject. In most cases, however, it is preferable to have the light come partly from the side, because living subjects do not like to face directly into the sun, and still subjects usually look best when their shadows are visible. Again, it is true that at times pleasing lighting-effects can be obtained by picturing the shadow-side of subjects that are brightly lighted, but here is where extra care should be taken to see that direct rays of sunlight do not come into the lens. If this is not possible by making the picture from a point of view where the shadow of a tree or building falls across the lens, hold a hat or some object in such a position that the lens will be shaded.

Reflector-Enlargers

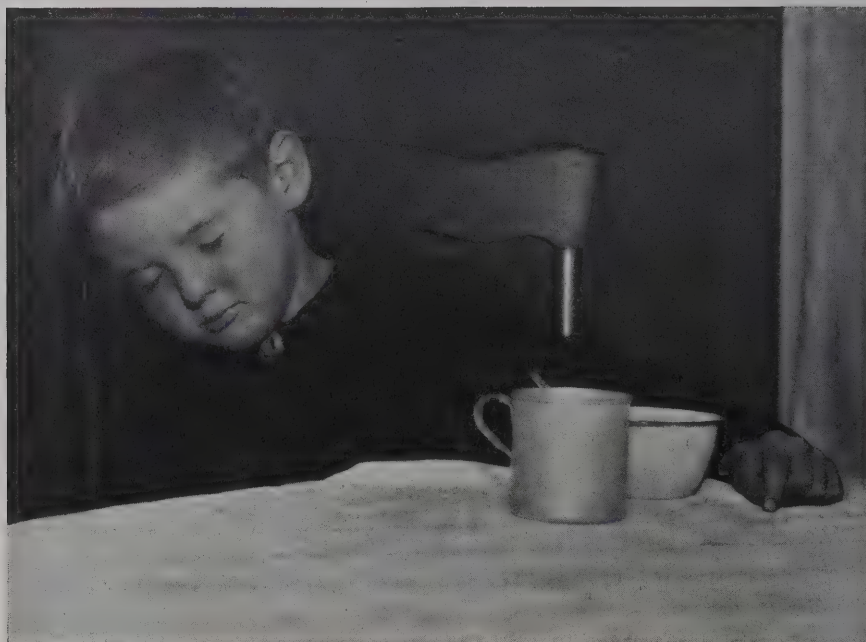
At best, the exposures required for the same-sized enlargement with any given negative, lens and paper will be considerably longer without the use of a condenser than with one; and, in the case of dense or yellow images, it is almost impossible to penetrate the highlights, if any great degree of amplification is necessary. It is therefore important that the reflector is effective, and that the diffusing-screen does not obstruct more light than it should. We have had complaints recently from photographers who have been building enlargers, that when flashed-opal glass is used for the diffuser, the exposures are inordinately long. This is due to the fact that opal glass intercepts a great part of what blue there is in the light, so that a very high candle-power is necessary. Efficient diffusion can be obtained by using two groundglass-screens with a space of two to three inches between them. If it be desired to compare the light-stopping qualities of any diffusing-media, it can be done easily by placing strips of them side by side in a printing-frame and exposing beneath them a piece of bromide paper. Upon development, a very good idea of their respective densities can be obtained; and if a wedge-plate is used in addition the difference in exposure can be estimated with some accuracy.

Save your old Fixing-Baths

THE question of recovering the silver and hyposulphite from old fixing-baths has never been discussed with so much zeal as at the present time, says *Das Atelier*. In addition to the extremely unfavorable condition of portrait photography in Europe generally—which imperatively demands economy all along the line—and also to the fact that photo-chemists have discovered a new method of precipitating the silver and at the same time recovering the hypo for use over again, increased interest is being taken in the matter. We are assured by prominent chemists that practical methods of precipitating the silver in old fixing-baths and regenerating the hypo for repeated use are now available to any thrifty photographer.



OUR CONTRIBUTING CRITICS



ASLEEP!

EDGAR S. SMITH

YOUR CRITICISM IS INVITED

Whoever sends the best criticism (not over 200 words) before the last day of the current month, will receive from us a three-month subscription to PHOTO-ERA MAGAZINE.

The winning criticism, in our opinion, is the first one printed below. Criticism should be helpful and courteous.

THE picture, "Listening to the Band", is out of focus and not a soft-focus effect as our first impression would seem to indicate. We learn this from the fact that the figures in the foreground are much more definite than those in the distance. This lack of depth of focus is due to making the picture at F/4.5 instead of F/8 or F/11.

The composition is not particularly good. There is no leading line to draw the eye into the picture and interest it in the bandstand. The mixture of the lines of the various people tends to puzzle the viewer. The little girl leaning against the bench seems to be very happily caught. Her white dress helps to relieve most of the deep shadow. Nevertheless, I think the print would be improved if three-fourths of an inch were trimmed off of the right-hand side.

Even though the composition is not very good, the photographer has gotten the atmosphere of the place, due to the splendid treatment of light and shade. The

calm, sweet restfulness of beautiful music in the open air is well portrayed. It seems a great pity that the picture is out of focus, but such is the case.

DAVID LOEB.

My first impression in looking at "Listening to the Band" (a good title) was that a reflex camera had been used—which was confirmed by the data—and my second, one of regret that it had not been used to more advantage. W. M. R. has attempted something and achieved something, and but for his apparently being absorbed in massing his tones to the exclusion of preserving perspective, that something would have been worth while. The hand-work on the bandstand has been done a little carelessly, thereby making it conspicuous and giving an unsafe appearance to the structure. The placing of the subject is good, but the suggestion of distance is entirely lacking, which makes you want to cut off the seat in the middle distance to exclude the four figures at the end and then trim three quarter inches from the left of the picture. This, however, would only keep the eye more at rest, and not bring to life a picture which has been killed for lack of what one would call "atmosphere".

J. G. HUTCHINSON.



LISTENING TO THE BAND

W. M. R.

THE PICTURE CRITICISED THIS MONTH

WHILE it is true that a title ought to elucidate the idea the photographer is trying to convey, it is also true that a title should not be necessary to satisfy the query in the beholder's mind as to what it is all about. In the picture before us, we have a number of people who seem to be waiting for something to happen. So far as the picture is concerned, nothing seems to be happening. The title informs us that the band is playing. But the band is hardly visible, and so far as external evidence is concerned, the crowd might just as well be waiting for the dinner-bell to ring. Or it might be waiting for a radio concert, or some famous speaker—in fact, the mind is left in conjecture as to the message the photographer is trying to “put over”. We have a lot of people that are attentive to something; but what is that something? There is a sense of psychological insufficiency in the picture which is annoying. And to that extent it is bad art.

Somehow, we feel that we should like to see the faces of the people. Really, their backs are not interesting. It is a question whether the subject was worth a plate from that point of view.

I think a picture well worth while might have been made, if the photographer had contrived to catch that audience in front, where we might see the varying moods of thought and emotion brought out in the human face while listening to music—so done, that the audience was unaware that a picture was being made. Such a picture, if well done technically, ought to give us a very charming study. Take that chap on the left, for instance; he evidently has no ear for music, but I'll bet a brass farthing that the three women at his right are soaring in dreams in the upper empyrean. In the audience, doubtless, there is every range of expression from boredom to the seventh heaven of ecstasy. But the photographer missed it.

E. L. C. MORSE.

“LISTENING TO THE BAND” does not appear to be pictorially convincing, or rightly titled. A better title might have been “Excuse my back!” The band is nearly invisible, although the two men in the band-

stand may be players. I am not wholly pleased with the viewpoint, as one chosen more to the left, and in front of the spectators, might have been better. At present, there are but two faces that show at all in the picture. The new viewpoint might have made it impossible to include the band-stand on account of the tree at the left. A distracting feature is the front settee, with its heavy horizontal lines so clearly visible at the left of the picture. Another thing is the lack of detail in the dark masses at the extreme right of the print. Trimming seven-eighths of an inch from the right improves the picture to a large extent. Again, I trust that the next time that W. M. R. makes a picture of this type he will try to focus a bit better, as the back of the picture is quite a bit out of focus, possibly owing to the large stop used in making the picture.

A. L. OVERTON.

ALL lines lead to the band-stand, the point of interest. The people are evidently enjoying the concert, and are so restful. The benches upon which they are seated draw us into the picture and the two restful tree-trunks arrest our attention, and their similarity to the lines in the band-stand allows the eye to travel to this central point. The foreground is in deep tone and the background light. The play of sunshine is excellent and is beautifully rendered. Altogether, this is an excellent print.

LOUIS R. MURRAY.



Some Nerve!

WE learn from a late issue of *Abel's Weekly* that the prize for pure nerve ought to go to a Goshen, Indiana, woman. Some one stole her automobile, with her Kodak in it. So she demanded that the dealer who sold her the camera replace it. Her request was unreasonable, of course; but the dealer got out of it by telling her that if the firm that sold her the automobile would replace it, he would gladly give her a new Kodak.



OUR ILLUSTRATIONS

WILFRED A. FRENCH



WHILE engaged in taking one of his many walks in New Hampshire, W. C. O'Kane noticed the trio of birches—the initial illustration of this issue. He was not slow to make it a part of a delightful picture—"A Mountain Vista", as he named it. Prominent and sun-flecked as they are, these graceful trees monopolise the interest of the beholder, although he cannot help noticing the play of sunlight elsewhere and the mountain-peak in the distance. It might have been better, perhaps, had the artist chosen a title that referred to the principal pictorial feature—the birches. I can almost hear some one say, "Why did the photographer include the tree that crosses the picture diagonally?" Another observer, accustomed to see pictures that afford an unobstructed view of distant scenery, might say, "As if the two trees at the left were not enough, the artist has allowed the tree in the center to butt in. It's quite *de trop*, I should say." There is no doubt that these remarks are in a degree justifiable; for the discerning beholder can easily imagine the most prominent of the three trees to be out of the way and thus obtain not only an unrestricted prospect of the landscape including the mountain, but a satisfying composition, as well. On the other hand, the result—with only two trees in sight—would be conventional and tame compared with the picture Mr. O'Kane has presented. As I recall the original print—a beautiful enlargement—the most prominent object in the picture was the central birch, from whose brightly illuminated trunk the eye traveled successively to the neighboring two trees, to the dark mass of foliage a few feet farther away, toward and past the distant woods and, onward, to the mountain in the extreme distance—a gradual and satisfying decrescendo. And in looking at the reproduction (frontispiece), there is no reason that the beholder should not experience a similarly pleasing sensation. Hence the apparent need of a title different from the present one. "The Birches at the Hillside", for the lack of a better one, is respectfully offered.

Data: $3\frac{1}{4} \times 4\frac{1}{4}$ Graflex; Carl Zeiss Tessar; Film-Pack; bromide enlargement; exposure made in August.

Made under physical difficulties, the camerist has fully described the pictures which illustrate his article on wild birds, pages 244 to 254. Although they are not offered as essays in pictorial photography, they indicate an attempt by the photographer to present his subjects pleasingly. In most cases, the birds are placed with a pronounced degree of artistic judgment, for which Mr. Webb deserves appreciation and thanks.

Data: The exposures were made by daylight; with a quarter-plate ($3\frac{1}{4} \times 4\frac{1}{4}$) Voigtländer Alpine Camera; a 12-cm. F/6.8 Voigtländer Collinear lens; stops varying from F/6.8 to F/22; 1/5 to 1/75 seconds (nests 3 and 40 seconds); Premo Film-Pack, Cramer Inst. Iso, Imperial and Ilford plates; pyro-soda development; prints, enlargements on Austral Kodak Star (Glossy) Bromide Paper.

The pictures shown at a recent exhibition held by members of the Reading (Pennsylvania) Camera Club and referred to in our April issue, are shown at intervals in the letter-press of the current issue.

The novelty of the theme selected by Mr. Phillipson, page 256, arrests the attention of the discriminating

beholder and stirs his imagination. The composition is praiseworthy, the shattered wheel being balanced by its shadow which meets a low-lying bush at the left. A regrettable feature in the picture, however, is the spotty and distracting appearance of the field, just behind the main object. There would be no objection to remedy this fault, in the negative, by skilful, local reduction; or, if preferred, the change could be effected by means of brush-work on an enlarged, mat-surfaced enlargement. The "doctored" print could then be copied. In adopting the latter process, it might also be well to subdue very lightly the tone of the lower right corner, this side of the shadow. The abrupt cessation of clear definition, at the wheel, is also to be regretted. It could have been obviated by careful focusing, as the artist used a reflecting camera.

Data: Made in Joanna, Berks County, Penn.; October, 10 A.M.; strong sunlight; $3\frac{1}{4} \times 4\frac{1}{4}$ Graflex; 5-inch B. & L. Zeiss-Tessar; stop, F/6.3; 1/50 second; Eastman Commercial Cut Film; pyro; tank-developed; print, Eastman Portrait Bromide Buff.

Eminently admirable is W. E. Ziegler's "Unselfish Service", page 257. The action of the men who are engaged in arresting the progress of the forest-fire, as well as the manner in which they are walking into the picture and are about to make their exit—probably—is well presented, the three figures being well placed in the picture-area. The tree-trunk at the extreme left forms an excellent foil to the partly hidden figure. Remove it, and the student will regret its absence. There can be no serious objection to the presence of the broad vertical, parallel lines formed by the trees in the background. They are needed to tell the story.

Data: Made near Reading, Penn.; October, 3 P.M.; dull and hazy light; $3\frac{1}{4} \times 4\frac{1}{4}$ R. B. Graflex; $6\frac{1}{2}$ -inch Zeiss-Tessar Ic; stop, F/5.6; 1/15 second; Graflex Roll Film; Elon-Pyro; tank-developed; print, P. M. C. Bromide No. 6.

The beauty of the "River-Path", page 265, is at once apparent. Two paths meet and, united, pass toward the left. Making a graceful curve, the main path makes its exit in the distance. Slightly below, in the lower left corner, is a small section of the stream; but as its surface is largely covered with dark reflections, judiciously rendered, it does not obtrude its presence. The sky, overhead, is seen through the foliage, in places; but these few patches of light ought not to trouble the fastidious beholder. On the whole, it is a pleasing and satisfying composition that we are looking at. The large tree at the right is succeeded by one of a similar species, and between the two the path in the foreground, admirably subordinated, terminates abruptly and meets the river-path. Although a relatively large stop was used, the definition is excellent and the perspective convincing.

Data: 4×5 Graflex; $6\frac{1}{2}$ -inch Ic Tessar; opening used, F/4.5.

"Early Buds", page 266, appearing as it does in this our May number (issued about April 30), is very timely, although, truth to tell, these and similar buds prevail at other periods. Mr. Ziegler, who by his eminent and successful versatility occupies in his club a position similar to Herbert J. Harper's in the Swain

Camera Club of New Bedford, has chosen an original and happy theme. He has treated it with consummate skill. The tonal quality is superb, as also is the workmanship, in this engaging picture. The arrangement of the flower-box, and its contents, could not be better, surely; for it is placed a little to the left, allowing sufficient room for the young faces to look into. Obviously, there is a sudden falling away of definition in the nearest planes, owing to the use of a large lens-stop and sharply focusing objects only a short distance from camera. This is not a very serious fault, however. The background here is adequately indicated and serves to throw the objects of chief interest into strong relief producing, as it were, an exaggerated stereoscopic effect. At first glance, one might suspect that the picture had been made in a professional studio, in view of the rather abrupt separation of "sitters" from background, the latter suggesting the character of the usual professional scenery. But the illumination is too well diffused and the foreground too natural to encourage persistence in the thought of artificiality in connection with this gem of purely natural creation. In studying this composition, the progressive student is asked to imagine the unhappy, inartistic result, if, after the puppies had been placed in the flower-box, a beginner had been permitted to snapshoot them. He would have stationed himself directly in front of it, leaving an equal amount of room at each side, and induced the easily responsive animals to look into the camera or at its user! Thus, how easily an artistically promising theme can be ruined if managed by an untrained camerist or a mere technician!

Data: Made near Reading, southeastern Pennsylvania; March, 10 A.M.; dull light; $3\frac{1}{4} \times 4\frac{1}{4}$ Graflex, R. B.; $6\frac{1}{2}$ -inch Ic Tessar; opening, F/4.5; 1/50 second; Eastman Cut Film Super Speed; Elon-Pyro; tank-developed; print, P. M. C. Bromide No. 8.

The first thought that will come to the mind of the average beholder of Mr. Ziegler's "Pearl S.", page 267, is Carmen, the temperamental, impetuous, implacable female character of Bizet's opera; so that, instead of being classed as a portrait, "Pearl S." should be regarded rather as a genre, an interesting characterisation. The haughty expression and turn of the head give this strikingly costumed young woman the air of a coquette. It is exceedingly well done, well composed and well conceived. The black open-work lace shawl harmonises admirably with this fine-featured brunette.

Data: November, 3 P.M.; bright light; $3\frac{1}{4} \times 4\frac{1}{4}$ Graflex, R. B.; $6\frac{3}{4}$ -inch Kalosat lens; stop, F/5.5; 1/10 second; Eastman Portrait Film Super Speed; Elon-Pyro; tank; print, Wellington Thick Rough.

The data to the interesting nature-subject, page 268, are: May, forenoon; cloudy; 5 x 7 camera; 7A Protar lens; stop, F/6.3; 1/25 second; Seed Graflex Plate; print, Azo No. 4.

No; the original of the attractive little Japanese, page 271, is not a doll, but a living juvenile native of the Flowery Kingdom. The artist, Z. Egi, is a progressive professional photographer with a studio in Tokyo, and believes in using modern methods and equipment. He made this charming little portrait with the aid of a Halldorson portrait-flashlamp. The typical costume and pose and the attention to detail are worthy of notice. The portrait appeared originally in a Special Supplement to *Abel's Photographic Weekly*, whose editor, Charles L. Abel, generously lent the halftone-block.

Last, but not least, in the series of pictures which illustrate the technical and interpretive ability of members of the Reading Camera Club, is "Entrance to Spring", by Mr. Phillipson, page 272. Pennsylvania abounds in stone-structures erected by the early Ger-

man settlers, such as arched bridges and spring-houses. Of the last-named class, Mr. Phillipson's subject is an excellent example. Distinguished for simplicity, solidity and, often, beauty of construction, these structures built of native stone are highly esteemed by artist-architects. Some of the bridges, deemed inadequate for motor-driven vehicles, have been ordered to be replaced by modern steel-structures; but, appreciating their modest architectural beauty and historic interest, the eminent Boston architect, Ralph Adams Cram, has entered a vigorous protest against what he and other American artists regard as vandalism. Let us hope that it may have the desired effect. Recognising the importance of natural springs of pure water, the early German settlers took strong measures to protect them, building superstructures of solid masonry provided with doors that were securely locked—safe against intrusion. The entrance was primitively simple, but solid in construction—two roughly hewn pillars upon which rested the arch. Exhibited without a title, or without any clue as to its source, a picture of Mr. Phillipson's spring-house could not be easily identified by the average beholder unless he had seen it on its native heath or previously pictured somewhere. An extended, illustrated article on the subject of these old landmarks would be welcome to the pages of PHOTO-ERA, many of whose readers doubtless appreciate the opportunity to have seen a picture of Mr. Phillipson's spring, which was adjudged the best picture in the Reading Camera Club's recent exhibition. The visitor enters the premises through a gate situated in the upper right corner of the picture, turns abruptly to the right, descends a short wooden stairway, steps on an old, worn, wooden floor and, turning again to the right, enters the venerable, whitewashed enclosure. The foreground and approaches are appropriately in a low key, so that no neighboring object may draw the observer's attention away from the entrance where one may meditate and wonder. If a critical suggestion were offered, it should be in connection with the brightly lighted slats which form the fence directly over the stairway. To subdue their present undue prominence would have the effect to make them harmonise with the prevailing low tone of the rest of the picture. At the same time, the improving hand should not overlook the numerous white spots above the fence. Having accomplished this, the artist can afford to sit back and rest on his laurels for a while.

Data: Made near Newmanstown, Pennsylvania; June, 9 A.M.; good light; $3\frac{1}{4} \times 4\frac{1}{4}$ Graflex; 5-inch B. & L. Zeiss-Tessar; opening, F/6.3; 1/65 second; Seed Non-Hal. L. Ortho plate, pyro; tank-developed; print, Eastman Portrait Bromide White.

An item of additional interest in connection with the members of the Reading Camera Club, whose pictures are reproduced in this issue, is their apparent unanimity in the choice of equipment and working-methods. In making the negatives of these pictures, they all used the same size and type of camera, lens and method of development. None of them resorted to the use of a ray-filter, and, with possibly only one exception, the color-values in their results appear to be true.

Honorable Mention

GREATLY reduced—but still plainly indicating their character—a number of meritorious entries in the "Miscellaneous" competition, arranged in a group, do not offer an opportunity for extended criticism.

Peter Botel, as our readers will remember, is a past-master in the art of picture-making. He is an intense lover of nature and a supreme technician. His aim is

to express the beauty of a scene as it impressed him—the result of clear-eyed vision. He loves the play of light and shade as he sees it, in all its delicate *nuances* and unimpaired by haze or mist. Thus Mr. Botel is a firm believer in straight photography. Nothing else will satisfy him. His “Winter in the Woods”, No. 1, is proof of his devotion to this principle. The beholder follows the course of the brook through the snow-laden woods until it disappears at the right. The foreground is made adequately interesting by irregular snow-covered forms and a few shadows. The design, as a whole, is pleasing and the spirit of winter convincingly expressed.

Data: Made in Colorado; November, 8.30 A.M.; soft light; $3\frac{1}{4} \times 4\frac{1}{4}$ Alpine Camera; Voigtlander Collinear lens; F/16; $\frac{1}{2}$ second; K2 ray-filter; Hammer Non-Halation Ortho; pyro-metol; enlarged on Artura Carbon Black, Grade D; Rodinal.

As a still-life, No. 2, by H. L. Wallis, tells its own story. The observer is free to attach his own interpretation to the silent tale, and no one will quarrel with him. The arrangement of the caller's impedimenta is quite natural, but scarcely as artistic as would be the case were the hat of the soft, yielding variety and also of a lighter color. The tasseled table-cover is not the happiest choice; a plain one would have answered the requirements just as well and have given a repose better suited to this sort of inanimate theme. It seems, however, that the picture was made in London, England, where social customs and styles of wearing-apparel are more rigid than in this country and, consequently, my remarks would not seem to apply as readily as if the conditions were reversed.

Data: Made in London, December, 11 A.M.; bright outside; $2\frac{1}{2} \times 3\frac{1}{2}$ Reflex Camera; 6-inch Port-Land lens; at stop F/5.6; light from one small window; 30 seconds; Imperial Eclipse Ortho plate; tanked in Azol; print, Wellington B. B. Buff.

Kenneth Hartley, whose camera-activities are supposed to be confined to the mountains and flora of Colorado—as evidenced delightfully in past issues of this magazine—has surprised us, one and all, with a beautiful genre, No. 3. Whether the motive is in the nature of an allegory or is the expression of a beautiful sentiment, is not clear in my mind. In any case, the model is attractive, the attitude one of grace and repose and the design artistically pleasing. The technical qualities—lighting, modeling and execution—leave nothing to be desired.

Data: 5 x 7 camera; 8-inch Wollensak Rapid Convertible; stop, F/8; Seed No. 30 plate; metol-hydro; light from large north window; 4 seconds; print, Enlarging Cyko.

No. 4 is a good illustration of contentment. The plain, quiet background assisted by the illumination permits one to appreciate the natural attitude and expression of the old man enjoying his newspaper. The center of interest is a well-expressed entity and with its appropriate setting constitutes an admirable composition.

Data: August, 10.15 A.M.; strong light; 5 x 7 view camera; 8-inch B. & L. R.R. lens; stop F/5; $\frac{2}{5}$ second; Standard Orthonon plate; pyro; Mimosa print.

In No. 5, “Nature and Art”, one admires the architectural beauty of the arcade relieved against an attractive background of what appears to be a lofty and expansive willow-tree. The statue, fortunately, is not permitted to occupy the middle of the central arch. The camerist saw to that.

Data: Made at Santa Barbara, Cal.; bright, hazy light; Seneca Anastigmat, F/6.3; stop F/8; $\frac{1}{10}$ second; Orthonon plate; pyro-metol diluted for this plate; enlarged on Artura Carbon Black.

As a decorative study, “The Songbird”, No. 6, invites attention. The two figures represent members of the dancing-class of the Department of Physical Education in the new East High School of Cincinnati. The bird, at which the two are rapturously gazing, was cut out of cardboard, and the branch was extended with watercolor from the window-latch to the edge of the outer window-frame. The idea is commendable and has been carried out with thought and deliberation; but, like most of these exhibitions, this effort lacks spontaneity and conviction. Nor is the present revival of classic dancing entirely the result of a sincere desire to cultivate sound taste for the fine arts. It is a superficial imitation of a lost art, an art that was in keeping with the tastes, customs and aspirations of a people who loved art for art's sake and who cultivated and expressed it in a manner unparalleled in succeeding art-periods and unknown in this commercial age. Nevertheless, the practice of open-air dancing with its spasmodic, well-directed outbursts, has its obvious advantages—physical development, mental concentration and—a commendable excuse to be occupied. Besides, it affords many worthy persons opportunities to earn a respectable, comfortable living. Of course, parents and friends go to witness these exhibitions of classic exercises or pageants, and living pictures (allegories, historic incidents and the like). The only conditions stipulated by discriminating spectators are that the costuming and portrayal be accurate and truly artistic, and that the participants give evidence of a sympathetic understanding of the scene pictured by them. In the present instance, the effort may be to simulate genuine admiration of bird-music, or a feeling of ecstasy. Whatever its object, the photographer merits praise for the effort to present something new.

Data: Indoors; bright sunshine; 1 P.M.; 1A Special Kodak ($2\frac{1}{2} \times 4\frac{1}{4}$); Tessar IIb lens; opening, F/11; 3 seconds; Eastman roll-film; Eastman's Elon-Quinol; print, Royal Bromide; Elon.

The striking contrast of the rose and its dark setting, and the unquestioned realism, are the chief merits of No. 7. One misses the feeling of spirituality presented by this queen among flowers. Sharp, hard outlines in the definition, and insistent detail, do not tend to increase one's liking for a picture of any beautiful flower. The judicious use of a standard soft-focus lens, in this case, would have yielded an appropriate degree of softness, and without detriment to the pictured rose. This suggestion may not be applicable, however; for on consulting the data, I regret to notice that the negative was made about ten years ago! Perhaps those were the days when Mr. Wright was getting his photographic experience. The color of the rose is not given, however, in the data sent us.

Data (furnished by H. J. Harper, a personal friend): Made indoors; about 1914; daylight; $6\frac{1}{2} \times 8\frac{1}{2}$ Premo; Beck R.R. lens; stop F/16; 2 seconds; $6\frac{1}{2} \times 8\frac{1}{2}$ Stanley plate; pyro; slightly enlarged on Vitava Etching Brown K; metol-hydro.

The young woman “dressed up” in her mother's clothes, No. 8, makes a pleasing and interesting open-air genre, except for a serious fault—the restless, disturbing background. These disagreeable, circular spots—or circles of confusion, as they are called—are a species of distortion caused by the foliage, which forms part or all of the background, being out of focus. This may be overcome by placing the model nearer the background and using a smaller lens-stop. The better way, however, if it can be done—is greatly to increase the distance between the model and the background, when the details in the latter will lose their shape and all assume a vaguely expressed character.

The study and application of the "hyperfocal distance" will also be a great help in this connection. Here is the case of a promising success spoiled by a bit of carelessness or—lack of knowing what to avoid.

Data: June, 2.30 P.M.; good light; 8 x 10 view-camera; 12-inch Wollensak, series II, lens; stop F/11; quick bulb-exposure; Eastman Portrait Par Speed Cut Film; pyro-elon; tank-developed; print, Artura Iris E Buff; dress from the trousseau of subject's mother—the days of forty years ago!

The title, "The Greek Garden", No. 9, seems to derive its name from the semi-circular Doric colonnade, evidently a striking architectural feature of one of Seattle's beautiful private parks. In shape and general style it reminds the beholder, who knows his Paris, of a similar curving arcade in Park Monceaux, only the latter is in the Corinthian style and in a partly ruined state. Whether the large tree in Mr. Kira's picture adds to the general appearance of the colonnade may be debatable. The latter is well lighted and pleasingly rendered. It seems to me, however, that if the pair of columns at the left had been brought a little nearer to the margin, with more space at the right, thus also moving the tree a little more to the left, the general artistic effect would be greater.

Data: Made at Seattle; August, 2.30 P.M.; good light; Kodak Special ($3\frac{1}{4} \times 4\frac{1}{4}$); 7-inch Tessar; stop, F/11; 1/50 second; Eastman roll-film; pyro-soda; print, Artura Carbon Black.

Example of Interpretation

It is well that for the interpretation of so attractive a theme as "Marines" a masterpiece is offered for emulation. The ambitious worker may wait long and patiently to be favored with so glorious a scene as the one that gladdened the eyes of our friend W. S. Davis, page 280, for this artist, ever on the lookout for a worthy subject for his camera, lives at the sea-shore; indeed, I am informed that his home, and field of operations, is so situated that it commands simultaneously views of sea and land, so that virtually from one pivotal spot he can photograph, at will, a sea-view with an unlimited stretch of water, another which includes a shore-line, or yet one with land and water, or a landscape without even a glimpse of the sea. These who have read Mr. Davis' illustrated articles on pictorial photography will remember the great variety of his camera-subjects made mostly "near home". Great rivers and mountain-scenery are about the only visual blessings of which his home-region is deprived. All the same, workers who are eager to test their artistic skill in the field of marine-photography, should derive inspiration and courage from studying Mr. Davis' "Sunburst", rather than be seized with despair and, like some faint-hearted observers when they behold an impressively beautiful piece of work, exclaim, "Oh, pshaw! What's the use trying to rival that!" A fine example of any worthy accomplishment should kindle the fire of ambition—"go thou and do likewise!". Although the waters, themselves enriched by wave-swept rocks, excite the beholder's admiration, it is the light-filled sky that is the climax and glory of this impressive scene. And how carefully the artist has spaced his picture! One third of the picture-area is allotted to the sea, and two thirds to the sky. Moreover, the grand, illuminated mass, from top to bottom, has been judiciously placed a little to the left—away from the vertical center.

Data: Off the eastern end of Long Island, N.Y.; stormy day in October; 3.30 P.M.; $3\frac{1}{4} \times 4\frac{1}{4}$ folding camera; 6-inch Ilex Anastigmat; stop, F/6.3; Cramer

Inst. Iso; pyro; enlarged on Eastman Royal Bromide; Grade D, Rough Mat.

Our Contributing Critics

WHEN our assisting commentators refer to the sleeping boy, page 286, I shall be interested to note whether they will define his condition as real or simulated sleep and how they arrive at such a conclusion. It will be a contribution to science.

Data: 3A Kodak ($3\frac{1}{4} \times 5\frac{1}{2}$); F/6.3 lens; used at F/11; flashlight.



Is Photography an Art?

WE have quite a little "art" discussion in the Club this season and it has been very interesting. It prompts me to poke another stick in the fire by bringing up the question as to whether photography can be classed as an art, or must be relegated to the lower status of a craft.

In any debate of this kind we find the personal bias acting strongly on the opinion. The average painter or etcher laughs derisively at the idea of photography being an art, verifying Pope's statement that:

"One science only will one genius fit:
So vast is art, so narrow human wit."

Thus we can take it that when a painter or other artist scoffs at the possibility of photography being classed as an art, his opinion is not to be seriously considered. Point, if you wish, to the average production of the industrial photographer and make that a basis for your argument. Craftsmanship, of course, and we admit it. In return, we point to the work of, let us say, a sign-painter—craftsmanship, too; and you must admit it.

The art-status of either photography or painting, or anything else, depends therefore on the individual and his work. Broad classifications are ruled out of order. If a photograph embodies an artistic idea and conveys that idea in a convincing manner to the discerning person, it can be surely classed as a work of art. If you wish to carry the argument further and ask me what is art, I can only answer that art cannot be defined in words. Tolstoy tried to do it in three volumes and failed. You either know what is art and what is craftsmanship without being told, or you will never know it.

Now we come to the burning question of whether a photograph, in order to be a work of art, must be diffused. Like the Irishman, may we answer one question by asking another. Must a painting, to a work of art, be painted in oil color? Diffusion is but one of the methods by which a pictorialist may obtain certain effects. Fra Lippo Lippi painted with exquisite detail. Monet painted with extreme diffusion; both produced works of art. Diffusion will not make a picture of a poor photograph. It is valuable in producing certain atmospheric effects and in giving an added tonal quality when such are desired to register properly the artistic impression which must be behind every picture.

At present, we are going through what might be termed a "pre-Raphaelite period" in photography. Many of our leading workers are turning from the soft-focus lens and falling back on the much-abused anastigmat for the registration of their work. That the quality of their output has not fallen away, owing to this change, is sufficient proof that it is the man, not the lens, that makes the picture.

OTTO BAHL in *The Exposure*.



ON THE GROUNDGLASS

WILFRED A. FRENCH



Significant Initial Letters

ACCORDING to the *Boston Herald*, it is said that the comforting words in every language begin with "d". It then mentions the names of persons connected with the Teapot Dome. Applied to photography, the letter D gives us, first of all, Daguerre. Then we have Dryplate, Developer, Darkroom, also the names of Draper, Dallmeyer and Darlot. But the letter P is more prolific—beginning, of course, with Photography and Petzval. Then, without much mental effort, we find Plates, Paper, Printing, Platinum, Platinotype, Portraiture, Posing, Positive, Pyro, Panchromatic, Potassium and its numerous combinations, winding up with Photographic Press.

In the photographic industry, one word stands out with special prominence, namely, Kodak. George Eastman, who coined the word which he applied to his invention, chose the initial letter K; because, as he explains, it possesses the elements of force and energy. The letter K is further identified with photography as shown by Kallitype, Kinemacolor and Kinematography. In taking over photographic terms from the French, our English friends did not stop to consider the origin of *cinématographie* (kinematography) and its derivatives, nor the absence of the letter K in the French alphabet. When they learned that the term was based on Greek words, with *Kinco* as the first, they began to substitute the letter K for that of C, and the progressive English photo-press and *Cassell's Cyclopædia of Photography* now recognise only Kinematography, Kinematograph and Kinema (motion-picture show). PHOTO-ERA MAGAZINE adopted the correct form many years ago.

Incongruous Backgrounds

AS I pass along the Rialto or, as it is commercially called, "Photographers' Row"—Boylston Street, from Berkeley Street to Park Square—I glance at the show-cases of photographic studios and notice the specimens of work they contain. The work, as a whole, is strikingly inartistic. Most of it is "hard as nails"—so contrasty, and brilliant to catch the eye. There is a lack of repose in the attitudes, and the facial expressions suggest "photo-jazz", if you must have a fitting term—offered without the lure of a money-prize. It is made to please the dear public, and the average individual does not recognise a really artistic photograph when he sees it. One thing I observe—which, in these days of progress, is hard to understand—and that is indoor-portraits in outdoor-settings. Beautiful, indeed, are many of these *al fresco* backgrounds; but why associate them with portraits obviously made in the studio or in the home of the sitter? Surely, there are many designs, at once attractive, artistic and appropriate in indoor-backgrounds, which the portraitist may obtain at the dealers'. The amateur-photographer may not rival the professional in portraiture, but he is not guilty of the above-mentioned incongruity. Horsman, Miss Patten, Hoyle and Gainsboro's Studios continue on conservative lines, undisturbed by the antics of their competitors.

Camera-Fan and Camera-Fiend

THE concluding sentence in my editorial, April issue, "Two Kinds of Camerists", contained an obvious error. The word "latter" should have been substituted for the word "former", and vice versa. The time will soon arrive when a certain class of camerists, in their eagerness to secure pictures, may infringe upon the rules of propriety. They should bear in mind that camerists, not even press-photographers, should not snapshot persons or their homes without previously having obtained permission to do so. No wonder that innocent or sensitive people feel indignant when they are annoyed by intruding snapshooters, to whom they apply the opprobrious designation—coined by snapshooters themselves—"camera-fiends". That is, indeed, a fitting term, and should be used generally to distinguish audacious and offensive camerists from well-bred and welcome ones, who may be classed as "camera-fans". A true baseball-fan can be as enthusiastic as he likes, so long as he does not deport himself disgracefully by calling an erring player or the umpire by vile names, or resort to throwing bottles at them, thereby incurring the risk of being ejected or arrested. So a camera-fan can indulge his pastime with all legitimate enthusiasm; but should he carry it to the point of recklessness—invade private grounds, because attracted by the beauty of trees or flowers in bloom, or of a particular view, he becomes a trespasser. It is not a pleasant feeling to be ordered away by the indignant owner or to be chased by an angry watch-dog. In such a case, the snapshooter well merits the epithet "camera-fiend". In most cases, it is not difficult for a respectable camerist to obtain permission to photograph an object or view restricted by private ownership. Indeed, how much pleasanter, in every way, are the results of a granted request! I therefore urge those readers, who may be inclined towards reckless snapshooting, to respect the rights of others, and carefully to consider the consequences of an ill-considered snapshot. A camera-fan, yes; but not a camera-fiend!

The Psychic Touch

A FOND mother took her dear little girl to the photographer's studio in the hope of getting a fine picture of her. The child was the apple of her eye and spoiled—in fact, an *enfant gâté*. She would not sit still. The sitting threatened to be a dismal failure. The mother coaxed and wheedled, pleaded and resorted to bribery—all in vain. The photographer became desperate. At last he said: "Perhaps if you will leave the room, Madam, I can induce the little girl to sit quietly." The mother consented and stepped outside. In a few moments, the photographer opened the door and called her in. The picture had been made and the photographer was sure that it was a success. The mother was proud and happy; the child silent and solemn. On the way home, the mother, very thoughtful, asked the little girl, "What did the dear, kind man say to you that kept you so nice and still?" The child answered, "He told me if I didn't stop my blamed fidgeting and sit still, he'd knock my block off!"



EVENTS OF THE MONTH

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication



Photographic Activities of the Brooklyn Institute

DURING the month of February there was shown the latest work of Miss Sophie Lauffer at the Brooklyn Institute. Miss Lauffer spent her last summer-vacation in the British Isles and most of the pictures shown are glimpses about Edinburgh, where she has obtained many of the charming scenes and genre-bits of which she is so fond. Among these should be noted "Grey Abbey", "Lobster Baskets" and "Aughmitie's Oldest". There are also some interesting pictures about Westminster Abbey and one picture, of an old man mending a basket, which was accepted for the current Pittsburgh Salon. Another picture also to be seen at Pittsburgh is entitled "Sentinels of the Air" and shows a group of flying sea-gulls. Miss Lauffer also shows a few dancing-figures which include two very fine action-bits. There are also a few girls in colonial costume which Miss Lauffer has always done so well and several interesting portraits, one a very lovely study of Suzanne Keener of the Metropolitan Opera.

Nickolas Muray spoke at the opening night of Miss Lauffer's exhibition. His talk was very informal; and, after a few kindly comments on the show, he answered many questions as to his own methods and technique. He was followed by Wm. H. Zerbe, the source of a great deal of the energy and enthusiasm which crops out in the Institute members through attending his classes and demonstrations. Mr. Zerbe's remarks were an informal commentary on his acquaintance with Miss Lauffer and her work.

The classes at the Institute made preparations for their annual exhibitions which were held in April. Mr. Zerbe's class had an afternoon session in portraiture on February 19 and at their last session each member of Miss Lauffer's class made a bromoil print. Mr. Zerbe continued his public Friday demonstrations with two on "The Gum Bichromate Process" and "Oil and Bromoil".

In Defense of Pictorial Photography

PUBLISHER PHOTO-ERA MAGAZINE:

I note in the January PHOTO-ERA MAGAZINE that Dr. George E. Blackham remarks upon an illustration of mine which was awarded first prize in the "Landscape with Figures" competition. If Dr. Blackham had kept in reserve a little of that good-nature he refers to before he comments on this reproduction, he might have been more generous to the advanced school of workers whom he says are dominating the magazines, exhibitions and salons. The people at the head of the affairs evidently do not agree with him. Nor is it possible to elbow a way to the front without merit. "Those pre-historic horses" (which are said to look like modern horses in the next line) are advancing over just a piece of bare road—not grass—nor felt—nor snow—dirty or white. Just previous to plate-exposure, the horses had been coming up hill with their heads a little forward, and this attitude is perhaps illustrated. If our self-appointed contributing critic will imagine the man and

coat away from the horse's back, and cover the offside horse's head with his finger, he might correct the statement that the forequarters are much higher than the hindquarters.

In England, the old controversy of sharp versus soft-focus lenses again broke out a little while ago, and again it was one of the "sharp" school who began hurling the venom. It never begins with the "diffused" man; but if he has the audacity to reply, hot water becomes boiling. Everyone is entitled to an opinion; but when it becomes a stabbing affair, such an opinion is without value.

A few facts upon the history of "A Yorkshire Lane" possibly may have an interest. The lens was a 6-inch one, so that it could hardly be called a wide-angle lens when used on the quarter-plate ($3\frac{1}{4} \times 4\frac{1}{4}$). I tried for a certain type of lighting-effect, which was very fleeting, and a partial burst of the sun through the clouds gave a local splash of sunlight on part of the roadway in front of the horses. I made but two prints from this negative. One was sent to a huge competition arranged by Kodak, Ltd., and was entered in the Advanced section. The judges included a world-famed English artist. The entries consisted of several thousand prints. My print was awarded the first prize of £50. A message of congratulation from the artist came with the notification. The other print found its way to PHOTO-ERA MAGAZINE, and the judges of this particular contest repeated the English decision. Yes—"tis a mad world", Dr. Blackham, and your question-mark is of easy application.

J. HERBERT SAUNDERS.

2 Roger Place, Skinner Lane,
Leeds, England.

Origin of the Word "Kodak"

EVERY day there come inquiries with regard to the origin of the word "Kodak", according to the Eastman Kodak Company. Universities, business-colleges, trade-publications, legal journals, sentimental ladies, and the merely curious are among these inquirers. The origin of the word has run virtually the entire gamut of human curiosity. Even romance has taken a hand in the weaving and acrosticists and legend have done all they could to make a mystery of plain fact and find subtleties in a commonplace. *The Kodak was invented by George Eastman in 1888 and the name was coined by the inventor himself for a trade-mark.*

The mental processes that went to its making are very simple. The inventor wanted a word easily spelled and readily pronounceable on native or foreign tongue. To this end, the letters of the alphabet were toyed with until consonants that remain constant and vowels with no greater vagaries of accent than are found, let us say, between Oxford and Kansas, were ranged in this rock-ribbed combination.

In a published interview on its origin the inventor said:

"I devised the name myself. A trade-mark should be short, vigorous, incapable of being misspelled to an extent that will destroy its identity and—in order to satisfy trade-mark laws—it must mean nothing. If

the name has no dictionary-definition it must be associated only with your product and you will cease to be known as producing a "kind" of anything.

"The letter 'K' had been a favorite with me—it seems a strong, incisive sort of letter. Therefore, the word I wanted had to start with 'K'. Then it became a question of trying out a great number of combinations of letters that made words starting and ending with 'K'. The word "Kodak" is the result. Instead of merely making cameras and camera supplies, we made Kodaks and Kodak supplies. It became the distinctive word for our products."

Philologically, therefore, the word "Kodak" is as meaningless as a child's first "Goo". Terse, abrupt, to the point of rudeness, literally bitten off by ice-cutting consonants at both ends, it snaps like a camera-shutter in your face. What more could the coiner ask?

Bertrand H. Wentworth's Photographs

THE annual exhibition, in Boston, of photographs by Bertrand H. Wentworth, of Gardiner, Maine—serving also as an annual treat to true picture-lovers—was held in the gallery of Arts and Crafts, April 8 to 24, 1924. The thirty-six 16 x 20 prints comprised new subjects in marines, landscapes and wood-interiors, with a predominance of snow-scenes, interpreted in his characteristically poetic style. In scope and thematic variety, Mr. Wentworth's pictures surpassed his previous exhibitions. He is a firm believer in the simplicity of pictorial design—a principle in composition which PHOTO-ERA has vigorously preached to its readers for some years past. In this respect alone, Mr. Wentworth is exerting a wholesome influence among growing pictorialists who embrace opportunities to study his work. Several of his surf-themes were interpreted in a masterly manner, yielding pictures of great beauty and impressiveness. In his views of rockbound shores, where the fog has begun to lift or is receding, Mr. Wentworth has displayed his rare appreciation of perspective and atmospheric effect. There he is well-nigh supreme and evokes the beholder's unstinted admiration. His "Druid's Oak" was a superb portrayal of the sturdy character and rugged beauty of the trunk of an oak standing at a sloping hillside. It was the result of nearly ten years' systematic observation of the subject under varying conditions of light and weather-conditions *throughout the year*. It was an object-lesson in the pursuit of an ideal, and a successful and happy result of patience, perseverance and technical knowledge. The original (4 x 5) negative was made with a pin-hole camera, as experiments with several types of standard lenses failed to yield a thoroughly satisfactory result. All the prints were enlargements made on Artura Carbon Black and Iris Bromide Paper, and ranged in price from \$15 to \$25 each.

W. A. F.

An Interesting New Catalog

It is always of practical value for amateur or professional photographers to keep in touch with the latest photographic equipment and accessories. To that end we suggest that they write to Agfa Products, Inc., 114 East 13th St., New York City, for the new Agfa catalog with its attractive cover reproduced in color from an Agfa Color-Plate. It will surprise many to note the plates, film-packs, roll-films, motion-picture film, developers, filters, flashlight-equipment and other specialties which are described. Agfa goods are of high quality and reasonable in price. We believe that our readers will find it to their advantage to obtain a copy.

Union Camera Club's Annual Exhibition

THE annual exhibition of members' work of the Union Camera Club of Boston was held in Union Hall, 48 Boylston Street, April 1 to 11, inclusive. The number of prints hung was one hundred and four, representing twenty-two exhibitors. Six prints was the number limited to each member; but only three members were represented to that extent, whereas two to five prints were shown by each of the others.

The pictorial quality and technical excellence of the display was surprisingly even, showing the influence of advanced workers, such as Ralph Osborne, Herbert B. Turner, R. E. Hanson and others, on their less experienced but ambitious fellow-members. As is only natural, some of the master-pictorialists did not appear at their well-known best, for lack of opportunity or other reasons; whereas such admirable workers as William A. Bradford, Arthur Hammond, Chas. E. Swett and others sent no prints this year.

The exhibit, as a whole, was a credit to the high artistic standard of the club, and Boston has every reason to be proud of this organization of progressive and enthusiastic workers. The committee of the exhibition had an easy task, in that it hung all but five prints. The one hundred-odd pictures were displayed with admirable taste and very advantageously. This was greatly appreciated by the exhibitors, none of whom received a tangible expression of merit, or mark of distinction whatever. Consequently, there was no reason for any worker to be jealous of the other. Nevertheless, the writer cannot resist the temptation to record the list of prints which attracted him specially; whereas small, indeed, is the number of those that failed to win his favor.

J. M. Andrews (5) was in a happy mood when he designed "Nature's Lacework"—a mass of slender, graceful bamboo-stalks forming a lace-like pattern against a clear sky. The same worker went far afield to bring home a delightful interpretation of the Ponte di Rialto. His nature-study—a couple of young Flickers eagerly imploring the nearby parent-bird for food—was an unusually successful bit of work, indicating a rare combination of skill and patience.

Geo. S. Akasu (4) has caught the spirit of the club's pictorial enthusiasm as expressed in a series of winterlandscapes, seemingly forsaking his native individuality. His "Snow-Clad Swamp" was exceptionally well done.

W. A. Barretto (5)—who seems to have surpassed his record of last year in the number of good things—had a superb celestial effect in "Storm-Clouds". His "The Moat" was a genial, well-constructed picture.

Myron J. Cochran (4) contributed several capitally composed landscapes and wood-interiors, of which Nos. 38 and 39 charmed by the beauty of design and tone-values.

F. R. Fraprie, who rarely exhibits, broke the ice this year, and appeared with six excellent pictures to his credit, of which "Sunrise on Lake Como" and "A Hillside in Vermont" showed his picture-making ability very advantageously.

R. E. Hanson, one of the leading pictorialists of the club, while unable to produce a print that lacks true artistic feeling, seemed less inspirational than is his wont. "A Gloucester Lane"—a bluish-gray bromoil—gave pleasure because of the simple and direct expression of its story. In "Scene on the Neponset", he rose to his familiar height of beauty of pictorial design and mastery of technique.

Arthur C. Morse (5) led as a maker of portraits, as shown by his admirable likeness of R. E. Hanson and what must have been a capital one of "Polly".

In addition, he had a well-constructed and unconventional view of Niagara Falls, and an interesting one of Commonwealth Pier.

H. M. MacDonald (4) showed a superb portrait, "W. A. F." (not the writer) and a pleasing one of "Dorothy".

That consummate artist, Ralph Osborne, expressed his pictorial ability in a series of bromoils, of which manipulative process he evinces adequate control, showing a predilection for a subdued shade of blue. In some of his pictures, it seemed as if a neutral color would have been more in harmony with the character of the subject. In his admirably constructed and interpreted marine, "Fog", however, the color was well suited to the agitated waters. His view of the grilled gateway to the Old South Church, with its striking shadow in the foreground, and "Cottage among the Trees" were gems in composition and light and shade.

Phil A. Palmer's modest "Willow Brook" made a quiet appeal by its unity of interest, tender feeling and beauty of subject.

W. H. C. Pillsbury (5) made a highly creditable showing. His discerning eye seized upon that quiet, winding stairway and entrance, "Number Nine Park Street", Boston, and invested it with his delightful individuality—dignified and in a suitably low key. His "Out of the Mist"—a tugboat in Boston Harbor, balanced by a soaring sea-gull in the upper left corner—was a master-stroke.

A. C. Sherman, Jr. (6), invited attention by the ingratiating character of "The House in the Woods".

Livingstone Stebbins (4) displayed artistic feeling and constructive ability of a high order in his mellow-toned "Vine-Draped Doorway" and "From a Nanucket Hillside".

Herbert B. Turner (5) was in a happy vein, with several eminently successful winter-scenes—"Old Quebec" (a row of snow-covered houses with closely set dormer-windows) and "Winter" (open woods with well-featured foreground)—a tree-topped sand-dune, "March", and a fishing-dory, pulled up, with nets and accessories, "Fishing-Things".

"Nudes" made with aid of Ersatz models (undressed dolls) were still in evidence. Isn't it about time that such frivolous efforts be given a well-deserved and permanent rest?

A collection of about sixty selected prints of the exhibit was shown in the art-gallery of the Boston City Club, from April 14 to 28. W. A. F.

Alexander P. Milne

THE officers of the Pittsburgh Salon wish to make public expression of their great loss in the passing of one of their esteemed Contributing Members, Mr. Alexander P. Milne, of New York City, who passed away March 29, 1924. Mr. Milne was one of those quiet, unassuming men—a very conscientious worker in pictorial photography. His beautiful and most expressive creations have been admired by thousands of readers of our best magazines who used his illustrations, and in the Pittsburgh Salon which has had the honor to show his splendid work for several years.

Specialty Exports Increasing

In a report from the Department of Commerce, Specialties Division, we note that a number of specialties, such as pottery, sewing-machines, firearms, hardware, lamps, musical instruments, jewelry, etc., showed an increase in exports for the month of December 1923

over the corresponding month in 1922. Small losses were reported in a few specialties. We note that photographic goods (except photo-paper) showed a gain of 12.6 per cent. in exports over the corresponding period of 1922, although projection-apparatus showed a loss in exports.

Eighth Los Angeles Salon of Photography

WE have just received the advance notice of the Eighth International Salon of Pictorial Photography, to be held by the Camera Pictorialists of Los Angeles, California, from October 4 to November 14, 1924. Entry forms for this exhibition will be ready in due time, and it is expected that this salon will be even better than the ones preceding.

Fort Dearborn Camera Club

EARLY last year a number of camera-enthusiasts got together here in Chicago and organized the Fort Dearborn Camera Club. However, for one reason or another, little was accomplished until a short while ago, when a live meeting was held and plans were made to get behind this move actively and make the club one of the largest and best in the country. As an earnest start, a club-room has been obtained at 326 River Street (a continuation of Wabash Avenue, just south of the river), where complete workrooms have been installed, equipped with everything necessary for the photo-finishing of the plate and print.

There are no restrictions to membership in the Club, other than that only applicants of good character will be admitted to membership, which is open to men and women, amateur or professional, beginner or advanced worker. All that is necessary is that they be seriously interested in photography. On Wednesday night, April 2, the first meeting in the new quarters was held and the following officers elected: Ralph S. Hawkins, president; C. W. Frankenberger, treasurer, and G. P. Wright, secretary. Further particulars may be obtained by addressing the secretary at 4560 Oakwood Avenue, Chicago, Illinois.

G. P. WRIGHT, *Secretary*.



COMING EXHIBITIONS



MAY 1 to 20, 1924. First Annual Exhibition of Pictorial Photography, Fort Wayne Art School and Museum, Fort Wayne, Indiana. Last day for receiving prints, April 15. Entry-forms from Karl S. Bolander, 1026 West Berry Street, Fort Wayne, Ind.

SEPTEMBER 15 to OCTOBER 25, 1924. Sixty-Ninth Annual Exhibition of the Royal Photographic Society of Great Britain. Last day for receiving prints, August 11. Entry-forms from the Secretary, Royal Photographic Society, 35 Russell Square, London, W. C. 1, England.

OCTOBER 4 to NOVEMBER 14, 1924. Eighth International Salon of Pictorial Photography, to be held by the Camera Pictorialists of Los Angeles. Announcement of closing date, and listing of entry-forms to be made later.

OCTOBER 20 to NOVEMBER 1, 1924. Fifth Annual Salon of Pictorial Photography, held by Frederick & Nelson, Seattle, Wash., in their Auditorium. Last day for receiving prints, September 20, 1924.



BOOK-REVIEWS

Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices. Send for our list of approved books.

'WELLCOME' PHOTOGRAPHIC EXPOSURE CALCULATOR. HANDBOOK AND DIARY, 1924. 236 pages. Cloth, price, \$0.50. London: Burroughs Wellcome & Co.

A GLANCE at this friendly counsellor of photographers indicates that since the last edition, there has been considerable revision and many additions to the list of plates and films, which is the most complete we know, both in regard to exposure-speed and development speed. Here and there, we find slight increases in sensitiveness to light (exposure-speed) sometimes associated with diminished contrast-giving power (development-speed), necessitating increased time of development—a much more important point, in most instances. The most notable change, however, is in the number of films, particularly roll-films, which have been introduced, and details of which appear in these pages.

The calculator itself appears to have reached perfection for a single-scale instrument, but we note a simplification of the monthly light-tables, which now consist of four columns of light-conditions instead of five, each condition demanding double the exposure of that preceding it. The latitude of modern plates and films is ample to justify this simplification; and, as it is accompanied by higher ratings for the poorer lights, it is a further advantage because it affords a protection against the greatest danger in photography—namely underexposure.

In the diary-and-memorandum section it is to be noted that by an ingenious arrangement of these memoranda-pages, the photographer is able to employ twenty-four of these pages either for additional exposure-records or for miscellaneous records, data or notes, as he may prefer.

ABRIDGED SCIENTIFIC PUBLICATIONS from the Research Laboratory of the Eastman Kodak Company. Volume VI. 238 pages of text, 23 illustrations, 66 diagrams, 40 tables, Index of Articles, Index of Authors, and Index of Subjects. Paper-covers. Rochester, N.Y.: Eastman Kodak Company, 1923.

THIS book is a collection of scientific papers issued by the Research Laboratory of the Eastman Kodak Company during the year 1922, and originally published in various technical magazines throughout the world. They are here presented in abridged form, and readers who are interested in any special articles should not fail to consult the original source for particulars, and especially for more complete data. This book, like many former publications from the Research Laboratory, is highly technical in character, more adapted for the trained technician than for use among ordinary workers in photographic processes. The contents include the following subjects: Elasticity of Purified Gelatin Jellies as a Function of Hydrogen-ion Concentration; Convention Effects in Photographic Bathing Operations in the Absence of Agitation; The Gloss Characteristics of Photographic Papers; The Use of Artificial Illuminants in Motion-Picture Studios;

On The Silver Nucleus Theory of Development; Note on Professor Svedberg's Method of Grain Analysis of Photographic Emulsions; The 6-Alkyloxy-quinaldines; Quantum Theory of Photographic Exposure; The Action of Soluble Chlorides and Bromides on Reduction with Ammonium Persulfate; Preliminary Investigations on Silberstein's Quantum Theory of Photographic Exposure; The Distribution of Sensitivity and Size of Grain in Photographic Emulsions; Gelatin in the Photographic Process; Graininess in Motion-Picture Negatives and Positives; On the Mutual Infection of Contiguous Silver Halide Grains in Photographic Emulsions; Some New Sensitisers for the Deep Red; The Size-Frequency of Distribution Particles of Silver Halide in Photographic Emulsions and its Relation to Sensitometric Characteristics; Astronomical Photographic Photometry and the Purkinje Effect; Note on the Energy Exchanges in the Formation of the Latent Image of a Photographic Emulsion; The Interfacial Tension Between Gelatin Solutions and Toluene; Film Distortion and Accuracy of Photographic Registration of Position; On the Spectrum of Neutral Helium; The Influence of Stirring on the Rate and Course of Development; The Action of Hydrogen Peroxide on Photographic Gelatino-Silver Halide Emulsions; A New Sensitometer for the Determination of Exposure in Positive Printing; An Instrument (Densitometer) for the Measurement of Photographic Densities; A Special Sensitometer for the Study of the Photographic Reciprocity Law; Recent Advances in Photographic Theory; Preliminary Note on the Spectral Energy Sensitivity of Photographic Materials.

THE SCOTTISH PHOTOGRAPHIC FEDERATION BLUE BOOK. Edited by John Macdonald. 128 pages. Price, paper-covers, threepence. 27 Aberfeldy Street, Dennistoun, Glasgow, Scotland.

THIS entertaining, helpful and practical little vest-pocket manual is invaluable to those amateur or professional photographers who contemplate a tour through Scotland. The small volume is filled with information which is timely, important and worthy of permanent presentation. It includes a splendid article on the "Art of Picture Making" by Charles A. Allen, exposure-tables, comparative plate-speeds, formulae, gazetteer, weights and measures and many pithy "don'ts" pertaining to camera club-members. Altogether it is a handy, stimulating little volume which merits interest and support.



Do You Know That—

PHOTOGRAPHIC silhouettes can be made by any kind of light that is strong enough to make a negative, although the surest and easiest way is by flashlight?

YOUR camera and your eye are quite similar in their relative functions, the lens of the eye, in front of which there is a diaphragm called the iris, transmitting the image of the subject to the "sensitive film" or retina at the back of the eye?

WHEN all four margins of a negative are gray a general fog extends over the entire picture-area, and that such a negative will not make as good a print as one that is free of fog?

GRAY margin negatives will never be obtained if Kodak film is used before the exposure date (this is printed on the container in which the film is packed), if the film is developed in a Kodak film tank, exactly according to the instructions that are furnished with the tank?

Kodakery.



THE MILITARY PHOTOGRAPHER

CAPTAIN A. H. BEARDSLEY, SIGNAL—ORC.



An Interesting Series of Airplane Pictures

WE appreciate the courtesy of the editor of *Studio Light* in sending us some airplane pictures, one of which we shall run each month in this department. These were made by Lieutenant A. W. Stevens, U. S. Air Service, who is Chief of the Experimental Department of the Photographic Section. Inasmuch as Lieutenant Stevens has done and is doing so much in airplane-photography, we believe a short reference to him will be of interest. We quote from an editorial in *Studio Light*.

"What a jump it is from the work of the portrait-photographer to that of the man in the airplane, miles above the earth. And, yet, it is only an indication of the wonderful future for photography in every line of human endeavor.

"Lieutenant Stevens has had a wide experience in actual war-service, he having been one of the first American photographers in charge of such work during the war, in France. His most remarkable photographs, however, have probably been made in the course of his experimental work since the war. He has made photographs over all sections of the country, at a great variety of altitudes and in all weather-conditions.

"All aerial photography requires skill, but some kinds of pictures are more difficult to make than others. The vertical picture is made with the camera set in a frame with the lens projecting through the bottom of the airplane. A motor operates the shutter and rolls up the film and mechanical means are used to take up the vibration of the plane. The altitude, speed of the airplane, a level keel, and weather-conditions all enter into the calculations necessary to success in making such pictures.

"Oblique pictures are much more difficult because more depends on the man who holds the camera. The illustrations for the greater part were made at altitudes of from 11,000 to 12,000 feet and some of them from the first airplane to fly through the Yellowstone National Park.

"It must take considerable nerve to fly through an unexplored section of the air, over the roughest of the Rocky Mountains, between ragged peaks or over their tops, with always the prospect of a forced landing, and while making such a flight, to give one's entire attention to the handling of a camera. But all these chances are a part of the every-day work of Lieutenant Stevens.

(Continued on page 299)



Made at an altitude of 11,000 feet
THE THREE TETONS

Courtesy of *Studio Light*
LIEUTENANT A. W. STEVENS, U. S. AIR SERVICE



LONDON LETTER

CARINE AND WILL CADBY



WE cannot assign an exact reason for the fact that a wave of commercialism is passing all over the country. Perhaps it is the big trade-exhibition at Wembley which is rousing our shopkeeper-instincts; but certainly, for the time being, business seems very much to the fore, and art is either taking a back seat or lending its skill to business-purposes. Even our Prince of Wales, in his recent speeches, reflects this commercial view of things in general, and there is no doubt that material considerations are very much in the air. This, perhaps, accounts for the fact that when we were turning out our bag of news for our "London Letter", nearly all the items we had collected seemed to relate to professional work.

Lately, we have been staying in that part of London which is devoted to nursing-homes and chemists' shops, and where the only traffic is doctors' landaulets and visitors' cars, and where beves of nurses, their white coifs flying, flutter across the streets. It was while wandering about this district that we came across the photographic studio of Mr. Maurice Beck and Miss Helen McGregor. These two clever photographers, gifted with transatlantic vision and foresight, have realised that the last word on luxuriously furnished studios in the fashionable part of London has been said, and that the pendulum is more than due to swing the other way. The public is tired of Mayfair and its setting, and Mr. Beck and Miss McGregor are offering it Bohemianism; and as for propaganda-purposes people must be made to talk, Mr. Beck provides them with some interesting material. He himself dresses like a Montmartre student in pegtop trousers and blouse, whereas Miss McGregor looks charming and like no one else. Their studio is a huge room with little evidence of a photographic plant. It is hung with Eastern draperies, and is adorned with Chinese idols and a little shrine burning incense.

The atmosphere is obviously and intentionally bizarre; but the work is sound, quite up to that of our good professionals. We looked in vain for any freakishness of composition. They attract many interesting sitters to this studio—men and women of letters and many stage-stars. Not long ago, before we had heard of them, the proprietors gave a small exhibition at one of the London hotels which consisted mostly of portraits of well-known people. Mr. Beck is so full of confidence, optimism and ability, that one feels sure that the strong tide, which must soon be running as a result of the big photographic propaganda-push, will land him on the shore of great success.

Mr. David Blount, who was one of the original members of the "Linked Ring", our oldest, purely artistic photographic institution, is a prominent example of talent that has been eminently successful in the photographic business. He is the head of the firm of James Bacon and Sons, whose chief studio is in Newcastle-on-Tyne, with several important branches scattered over England. One of the interesting specialties of the firm is what Mr. Blount calls "Photo-etching". The aim is to produce work by photography that can hang harmoniously side by side with genuine etchings, mezzo-tints or engravings. It is a rather ambitious goal, but one that is apparently

successful; for Mr. Blount gets big prices for this work, which ranges from eight to forty guineas a print, according to size. Photographic color-portraits are another branch that has been strongly developed. To prove that their suitability is in good company, the big gallery attached to the studio in Newcastle is adorned with oil-paintings and watercolor-drawings by famous artists. Between them are placed specimens of photographic color-portraits produced by the firm, which, we are assured, are so good that they hold their own and do not look out of place. As photographers, we know what a daring experiment this is; but David Blount is an artist as well as a photographer, and we can trust him to do nothing in bad or doubtful taste.

Mr. A. R. Ballance, a well-known English landscape photographer of long standing whom we have lost sight of for many years, has reappeared at Mentone and is busy with a new branch of the craft. He has discovered how to produce fixed pastels on china over photographic bases. We have not seen this recent work of his, but it is reported that the nature-scenes are strikingly realistic, subjects such as sunsets, clouds and water—even the changing glows of Riviera and Italian atmosphere—being perfectly represented.

But when it is a case of color in photography, one instinctively assumes a noncommittal attitude; for so many results have proved to be crude and pictorially unpleasant. Such, for instance, as those shown in a recent issue of the *Professional Photographer*, by Mr. Walden Hammond of Leamington, are a case in point. There are four beautifully and most expensively reproduced subjects in color (two portraits and two landscapes) which undoubtedly are not aesthetically satisfactory, although holding promise of further possibilities. But we are told that these multi-colored bromoils are most popular with the public, and that Mr. Hammond in little more than a year has built up a very lucrative business in them. He makes all his negatives on films, and his prints are all on Royal Bromide paper.

Mr. Hammond, who accomplished some valuable experimental work in the Photographic Section of the Royal Flying Corps during the war, did not enter photography in the ordinary way, but as an amateur, and it is possible that his undoubted freshness and originality of view are strongly emphasised owing to this fact.

A rather amusing use of the film is being tried by the London Tube Railways. It is anticipated that this summer there will be an unprecedented number of people in London, visitors from the provinces and the Dominions and from many other countries, to see the British Empire Exhibition, and it is feared that the sang-froid and habitual good temper of the tube officials may not be equal to the strain at times of rush. So a series of films has been made of crowded scenes on the underground lines with the object of illustrating the best methods of handling passengers. The type of traveler who is always a nuisance and delays everybody, is shown in many positions. The right and the wrong way of dealing with him (or her!) are demonstrated.

There are even "close-ups" of lift-men and other

officials behaving courteously and the reverse, and all employees are to be given an opportunity to see the films. Visitors from abroad may rest assured that if teaching and demonstration will do it, incivility will be banished from our underground lines.

The Third Mount Everest Expedition has left England. In the light of past experience very elaborate preparations have been made by Captain J. B. L. Noel, F.R.G.S., who was responsible for the film of the second expedition, to secure exceptional kinematograph pictures, not only of the mountain itself, but of every phase of the expedition. Fourteen cameras of every kind and size are being taken, and pictures will be made by the new process of color-kinematography invented by Mr. Friese Green, which we believe is not only comparatively simple, but little more expensive than the normal process.

There will be no developing of films on the road; but they will all be sent back to Darjeeling, first by foot, then by mule transport and Indian post, where a special laboratory will be arranged for their development. Wireless communication will be established with the expedition, so that any failures can at once be rectified by fresh exposures. Certain portions of the films will probably be sent home directly, and they are likely to be seen in London a month after they have been taken; but the complete films will not appear till the autumn.



The Military Photographer

(Continued from page 297)

He is as much at home in an airplane at 12,000 feet, traveling at a speed of a mile and a half a minute as you are, working on the ground. And his pilots have never failed him. As an example of this fearlessness we might mention the fact that he holds the world's record for a parachute-leap, having dropped 26,000 feet from an airplane and landed safely.

"The examples of Lieutenant Stevens' work are all from negatives made on Eastman Panchromatic Film, made especially for aerial work. Such pictures are interesting in themselves but they are also interesting because they suggest the future possibilities of aerial photography."

A Bit o' News from Captain Clow

WE are indebted to Capt. Fred E. Clow, Medical—ORC Hospital Co. 365, 97th Division, U.S.A. for a little news which he brought home from England, where he has been taking an intensive course of special medical work at the leading London hospitals. He reports that in passing Houghton's, Ltd., 88 High Holborn, London, W.C., he noticed an extensive display of PHOTO-ERA MAGAZINE in the show-window. We were glad to know that our British agents were "on the job."

During his visit to Westminster Abbey Captain Clow paused before the statue of General Wolfe. The guide told of the General's remarkable career and then concluded by saying that a town in the United States was named after him. "I know it," the captain replied, proudly, "and what's more I'm from Wolfeboro, New Hampshire, U.S.A." In the future, the town will mean something besides a name to that particular guide in Westminster Abbey.

It is betraying no confidence to add that Capt. Clow was a bit homesick at times and that, although British hospitality was splendid and hearty, he longed for a

glimpse of an American flag. He found it waving cheerily in front of the American Embassy. Thereafter, whenever he felt downhearted, he purposely passed that way. "Did I salute it?" he exclaimed. "You bet I did! Every time I went by, I raised my hat; and, believe me, I was proud of the privilege."

U. S. Quartermaster-General Uses Photography

MOST officers and enlisted men are puzzled, if not completely "stumped", when they attempt to grasp the uniform regulations as set down by the Quartermaster-General's Office in Army Regulations. To facilitate a clear understanding of the correct uniform specifications and to visualise just how each uniform really looks on a man, the Quartermaster-General's Office has resorted to photography. We are indebted to Captain Alfred E. Dedicke, 97th Division, Headquarters, Manchester, New Hampshire, for an opportunity to inspect these new photographs of uniforms as they actually look on an officer and on an enlisted man. The views include front, back, and positions which, no doubt, aid the tailor to allow for plenty of room and comfort and, yet, conform to specifications. These pictures have been sent to the headquarters of all branches of the service and are now considered a part of uniform regulations. Those who have not obtained the latest uniform regulations or seen photographs of the new uniforms should visit their headquarters at the first opportunity. There is a smartness about these uniforms which makes an immediate appeal through photography.



THE PICTURE-MARKET



OWING to the many inquiries we receive asking for information as to where pictures may be sold, we are publishing a short list of markets. We make no claim that the list is complete; and, furthermore, we advise our readers to write first to editors for their present requirements and conditions of sale before submitting photographs. This will help to avoid possible misunderstanding and loss of time.

Progressive Grocer, Butterick Bldg., New York City. Photographs of interesting things in the grocery world, or exceptionally fine grocery windows or interiors.

The American City, 154 Nassau St., New York City. Prints of city activities, fire apparatus, playgrounds, parks, etc. Any size over 2 x 3 available.

The Architectural Record, 119 West 40th St., New York City. New buildings, sculpture, mural decorations, etc. Subject needs to be new and unpublished. Name of artist, sculptor, or architect must be given. Smallest print acceptable, 5 x 7. Rates, \$2 to \$5.

The Capper Farm Papers, Topeka, Kan. Subjects, typical middle western farming life, indoors and outdoors. Also needs cover photographs. Prints 4 x 5 to 8 x 10, the larger the better. Prices from \$1 to \$5.

Farm and Home, Springfield, Mass. Agricultural and household subjects. Not important if prints reproduce well. Prices from 50 cents to \$1. Large cover pictures wanted.

Holland's Magazine, Dallas, Tex. Desires pictures from southern states from Virginia to New Mexico. Size 5 x 7 or larger. Pays from \$1 to \$3.

The Pennsylvania Farmer, 261 South 3d St., Philadelphia, Pa. Uses rural scenes that teach a lesson. 3 x 5 smallest available size; 5 x 7 preferred.



THE PUBLISHER'S CORNER



A Word to Our Contributors

It is difficult for the average reader of a magazine—and many authors as well—to understand that an article to appear in the May issue should be prepared and sent in during February or March. In no circumstances should an article for the May number be forwarded in the latter part of April; for it will probably arrive when most of the May issue is already printed. Two or more months in advance is the best rule to follow for a specially selected issue.

Sometimes, authors who send in articles or pictures think that we take an unusually long time to publish them. However, they should remember that there are only twelve issues of PHOTO-ERA MAGAZINE during the entire year and that each average issue contains not more than eight feature-articles and about thirty pictures—a total of ninety-six articles and three hundred and sixty pictures for the year. Now, when material comes in at the rate of fifteen to twenty-five acceptable articles and over seventy pictures per month, it may be seen that some of our good friends will have to wait. Again, we are sometimes faced with the problem to accept a certain article or picture and use it at once or lose it altogether. This necessitates a delay in publishing accumulated material. Altogether the matter is no small problem. Nevertheless, we do wish to be absolutely fair and to give every author an equal opportunity. If at any time, there is a question relating to material submitted, I shall consider it a favor to have the author write me and thus enable me to avoid a possible misunderstanding. Let authors remember that I know what it means to wait eagerly to see one's article or pictures in print. The time drags ever so slowly; but isn't it a "grand and glorious feeling" when it does appear finally!

A Word about the Honorable Mention Pictures

We have reported for several months that our readers were taking a greater interest in our competitions. We anticipated a large number of prints for the Miscellaneous Competition, but we were totally unprepared for the "pictorial avalanche" which taxed the PHOTO-ERA jury for several hours. Each picture was judged for its originality, technique, composition and power to convince the beholder. No doubt that it was one of the most trying competitions to judge that the jury has had in many months. I am glad that I am not a member of the PHOTO-ERA jury. It is hard work to judge pictures and to do it properly.

Now with regard to the Honorable Mention pictures of the Miscellaneous Competition. It was out of the question to place them all in a group because of their large number. Hence, we selected several at random to make up our usual group-picture. Others will follow as individual illustrations during the summer months. Whether a picture is part of the group or is published singly later has nothing to do with its relative merit. All these pictures received the full Honorable Mention Award and are entitled to equal consideration at the hands of our readers.

A New Monthly Picture-Market Report

From the increasing number of inquiries with regard to places where photographs may be sold, we are led to believe that a reliable monthly picture-market report will be of service to our readers. To make such a report of practical value and as accurate as possible it will be revised each month by direct correspondence with the editors of the magazines in question. To be sure, this takes time, postage and stationery; but I believe that this service will be appreciated and help many of our readers to finance their photographic hobby and to add to their income. Moreover, there are men and women who are making a comfortable living with their cameras by selling good pictures. To do this successfully demands a well-planned sales-campaign based on a knowledge of markets.

We shall list fewer markets but tell more about the needs of each magazine, so that the photographer can decide at once whether he is able to meet the stated requirements or not. This will save time for the editors and our readers, to their mutual advantage. Every effort will be made to print only reliable information which we believe will result to the benefit of our readers. However, we cannot assume any responsibility, directly or indirectly; and must ask each one to make his own decisions and terms. We shall begin this service with the July, 1924, number and thus make the second volume of the year a bit better than the first in helpfulness to amateur and professional photographers.

More Articles Coming about Amateur Motion-Pictures

It was with some misgiving that I accepted the series of articles by Herbert C. McKay which have been running in our pages for several months. I questioned their appeal to the average reader. Several dealers and manufacturers took the trouble to tell me that the amateur would not become interested, for this and that reason. However, my mind traveled back over the development of the trolley-car, automobile, professional motion-pictures, aviation and the modern radio. I came to the conclusion that nothing seemed to be impossible these days. Because some failed to see the possibilities of the future, it did not follow that new inventions or methods were doomed to failure. I believe that we should consider all that is new with an open mind, unfettered by prejudice. Hence, Mr. McKay's articles appeared and I believe that PHOTO-ERA MAGAZINE is the first American photographic journal to give any considerable space to amateur motion-picture photography. I am not prepared, yet, to say that the popularity of motion-pictures in the home is assured; but I do know that readers from all over the United States, Canada and Europe have expressed their interest and have requested that more articles on the subject be published. To meet this demand I have arranged with Mr. McKay, and others, to continue a consideration of the subject; and if by so doing, PHOTO-ERA MAGAZINE can help its readers to a clearer and more intelligent grasp of amateur motion-pictures, it will be doing its simple duty.



THE KERCHIEF
J. WILL KELLMER
ELEVENTH PITTSBURGH SALON



PHOTO-ERA MAGAZINE

The American Journal of Photography

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No. 6

The Eleventh Pittsburgh Salon

WILLIAM ALEXANDER ALCOCK, LL.B.



It was the good fortune of the writer to be present at Pittsburgh at the opening of the Eleventh Annual Pittsburgh Salon of Pictorial Photography, held under the auspices of the Photographic Section of the Academy of Sciences and Art, in Gallery M of the Department of Fine Arts, Carnegie Institute, Pittsburgh. The exhibition was held in one of the larger Galleries of the Institute, perhaps the most magnificent setting in America for an exhibition of photography. A few words may not be amiss as to the prints reproduced in this magazine.

First of these is "The Flirt", by A. D. Brittingham of Bridgeport, Connecticut. This is a lovely little, sketchy print and was used by Mr. Brittingham as his Christmas-card last year. It gave pleasure to many of the pictorial photographers who were so fortunate as to be recipients of it.

Dr. Chaffee's "Ballyshannon, Antrim" fairly breathes the spirit of the Glens; and the writer knows whereof he speaks in this connection, as he first saw the light of day in those self-same Glens.

In "The River Thames", John Paul Edwards has once again demonstrated that he is a master photographer. He has caught the life and mystery of London atmosphere in a fine, delicate print which makes one long to see more London things from him. As one who has tried London, and "fallen down", our hearty congratulations go out to "John Paul".

In "Chinese Actor", Mrs. Armer has departed somewhat from her charming work of other years and has shown that she is still a master of technique. On the whole, I think I find her present-day large work perhaps even more interesting than her more delicate productions of other years.

In "The Kerchief", J. Will Kellmer of Pittsburgh has shown conclusively the value of a paper-negative and that it is possible to make an artistic picture through the medium of chloride.

It is a character-study reminding one strongly in quality of a Dührkoop or a Garo.

Mr. Misonne's "Sur la Porte" is a splendid example of the wonderful genius of this master worker from Belgium and of his control of the oil-process. It is a characteristic Misonne, than which nothing finer exists in photography.

But one cannot review this exhibition by limiting oneself to a discussion of the prints which formed the subject of illustration and which enable the readers of this magazine to judge in some measure the merits of the show. The work as a whole was excellent in character, quality and composition. It is hard to pick out one print or one exhibitor as standing above the rest, as the show is characterised by a most remarkable evenness in quality, helped out, perhaps, by the excellent work of the Hanging-Committee.

John Allen has three prints, of which "The Pound Boat" is the most striking.

P. Douglas Anderson is represented by two, one "The Call of the Hills", typically Andersonian, breathing of the great outdoors; the other a sunlit corner in San Francisco, Chinatown, showing two figures beautifully placed.

Charles K. Archer is represented by three bromoils of excellent quality. Of these the most interesting, pictorially, is a new treatment of an old subject, the sun striking down through the elevated railroad in New York.

Fred R. Archer is represented by five of his now well-known Arabian Nights studies, an artist who takes full advantage of his opportunities to photograph the unusual.

Mrs. Armer has four. Of these, "Irving Pichel" has an international reputation and her "Cliff Palace" is a striking rendition of American aboriginal architecture which is most pleasing.

One of the most delightful prints in the show is by Herbert Bairstow (of Halifax, England), "A Sunlit Corner". This print attracted much



BALLYSHANNON, ANTRIM

DR. A. D. CHAFFEE

ELEVENTH PITTSBURGH SALON

attention at the Art Center show in New York and, doubtless, will receive much favorable comment in Pittsburgh.

Viroque Baker has one of her platinum-like gums, a head of a young man entitled "Paul Child".

A newcomer in Pittsburgh circles is Robert A. Barrows of Philadelphia, who has four excellent bromide prints, one of which, "Sous le Cap", is outstanding.

C. M. Battey of Tuskegee Institute, Alabama, has a very rich, large print "Nourhalma" which engaged much attention.

Howard D. Beach has four prints which, because of the peculiarly beautiful printing-medium which he calls mutotone, obtained much favorable comment.

The Copenhagen Amateur Photographic Club was represented by a small but select group of which the most striking print was "Night", by A. Bloch.

Clark Blickensderfer with his now familiar "Union Station", "Industry", another Denver railroad study, "Winter Above Timber Line" and "Winter-Shadows" upheld his well-earned reputation as a pictorialist.

Miss Alice Boughton had a beautiful high-key portrait of Eleonora Duse.

Miss Brigman's "Minor" was the subject of much discussion.

Alfred Brinkler has five large prints, typical of the Maine blue-gum school.

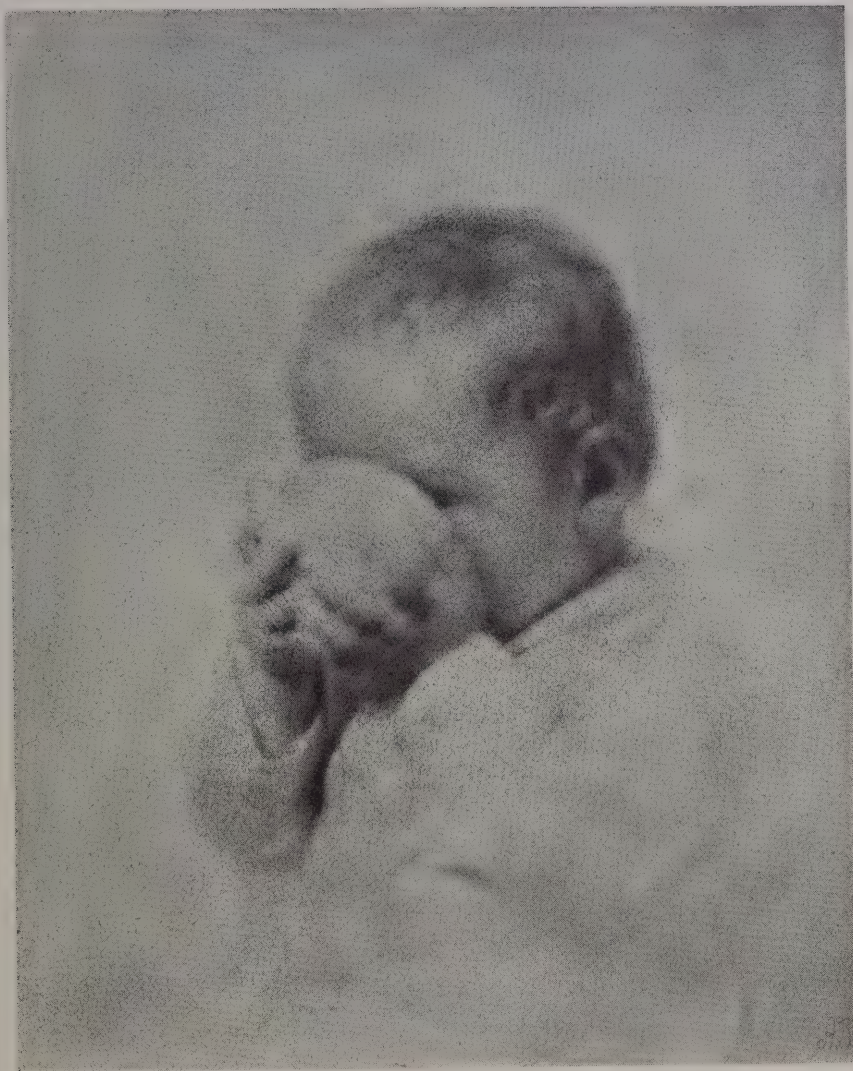
Charles H. Brown of Santa Barbara, California, made a hit with the judges by the platinum-like quality of his six chloride-prints.

Two of the few platinum-prints in the exhibition are by Miss Gertrude L. Brown, of Evanston, Illinois, and are worthy representatives of that beautiful printing-medium.

Dr. A. D. Chaffee, as usual, has six of his unique bromoils. An artist to his finger-tips, the ex-president of the Pictorial Photographers of America shows by these prints why he was chosen for two years to be the leader of that organisation of earnest workers in the field of pictorial photography. His "Uzerches" is the most-talked-of print in the exhibition.

Byron H. Chatto and L. S. Clarke are each represented by a carbon-print which shows the influence of their mentor, that expert carbon-worker, Norman Wooldridge, whose "February, New York" is a novel treatment of a hackneyed subject, the entrance to the Municipal Building, New York.

W. E. Dasonville, of San Francisco, has three prints on a new paper which resembles parch-

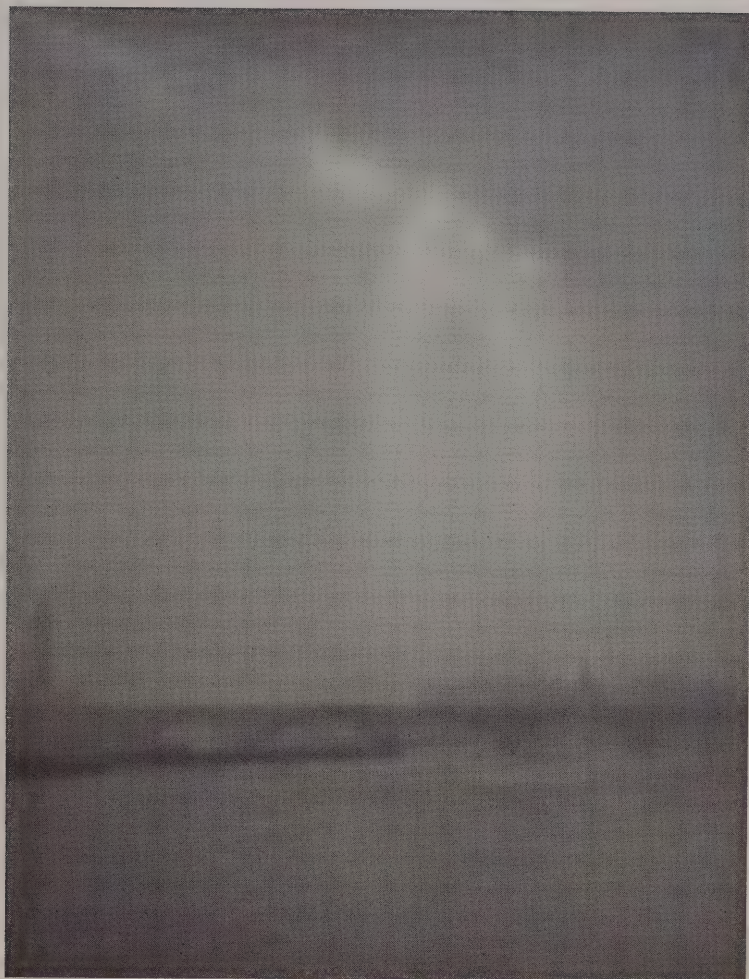


THE FLIRT
A. D. BRITTINGHAM
ELEVENTH PITTSBURGH SALON



SUR LA PORTE
LEONARD MISONNE
ELEVENTH PITTSBURGH SALON





THE RIVER THAMES

JOHN PAUL EDWARDS

ELEVENTH PITTSBURGH SALON

ment—a high-key portrait of a young lady being particularly attractive because of its quality and tonal values.

Richard T. Dooner showed by his two portraits why he was chosen to be a judge at the Royal Photographic Society, an honor which he shares with two other Americans, Dr. Charles H. Jaeger and Pirie MacDonald.

Fred M. Doudna, of Detroit, is a pattern worker of high order, his "Sunlit Water" being particularly attractive in this regard.

Louis Fleckenstein lives up to his high reputation as a pictorialist with three, his "Boy Scout" being a beautiful example of outdoor-portraiture.

John Wallace Gillies makes a startling departure in exhibition-work by sending glossy

bromides. Evidently taken by his audacity, the jury accepted three of these; for sheer beauty they compare favorably with anything in the show.

Frank W. Hatten's "My Mother", a lady playing the piano, touches the heart-strings of all observers.

Charles A. Hellmuth, a comparative newcomer in Bromoil, though a pictorialist of long standing, has in "Through the Back Window" one of the finest examples of beautifying the commonplace it has been our good fortune to witness in some time.

Eugene P. Henry is a master in kallitype (a process worthy of greater attention from the pictorial worker) as witnessed by his "Decorative Panel", a nude-study.



CHINESE ACTOR
LAURA ADAMS ARMER
ELEVENTH PITTSBURGH SALON



George Henry High, as usual, has striking prints of high quality, his "Water-Carrier" being, perhaps, the more interesting of his two contributions.

Mrs. Millie Hoops' "Miss Watkins" is a fine portrait of the author of the Kitchen Symphony.

Henry A. Hussey's "Sunlit Columns" is a beautiful piece of lighting.

Myers R. Jones has drawn on his large store of foreign negatives for a striking bromoil, "Cloveley's Backstairs."

John H. Kiem, of the Orange Camera Club, is rapidly coming to the forefront as a worker in bromoil and has four fine prints in that process.

Dr. Theron W. Kilmer has three of his typically fine gum-prints.

Miss Sophie L. Lauffer is represented by two of her foreign negatives "Aughmuties Oldest", an old fisherman mending his lobster-baskets, and "Sentinels of the Air", a beautiful print of some seagulls on the Caledonian Canal.

Charles Lederle, of Cleveland, has four bromoils of fine quality, the most interesting to me being a view from Battery Park, New York, entitled "Gateway to the New World". In passing, one would remark that the best New York things in the show were all made by out-of-town men—e.g., John Allen's "Misty Day", Mr. Libby's "The Curving Way" (another view of the Battery), Norman Wooldridge's "February, New York" and W. W. Zieg's three magnificent specimens of the bromoil-worker's art.

J. Harold Leighton had four gums, 4 x 5, each a little gem. In striking contrast, but nevertheless beautiful, were the twelve large gums by Libby and Lovejoy of Portland, Dr. Lovejoy's "Portland Harbor", reproduced as the frontispiece of the catalog, being one of the most striking prints in the room.

Ben Lubschez's "Glimpse of the Convention" was a very ingenious handling of a most difficult problem—an interior with figures.

Mr. Mettee has fallen a victim to the intriguing charm of the everyday, workaday life of Pittsburgh, his "Highlights and Shadows", a most interesting arrangement of stacks and smoke, being perhaps the most attractive of his group of prints.

Of Mr. Misonne's six prints nothing further can be said, except that they are up to his usual artistic standard, the last word in landscape with figures.

Mr. Moerdyke's collection of gums was among the best things in the show, if it be possible to single out any particular group of prints from this remarkably even exhibition.

Nickolas Muray is always Muray—light, airy, charming; and his three prints will add to his

well-deserved reputation as an artist among the professional members of our craft.

E. I. McPhail's study of a man in a boat was a novel treatment of a hackneyed subject.

We have seen a good many railroad-photographs during our experience, but none which have given us more pleasure than John W. Newton's "Right of Way".

Dr. Arthur Nilsen is rapidly getting into Charles B. Denny's class as a table-top still-life photographer.

Joseph Petrocelli had four most interesting bits of foreign life, his Resinopigmentipia-print, "Faith", unfortunately wrongly catalogued as a bromoil, being in the opinion of the writer the finest piece of work he has done and one of the outstanding prints of the year among American workers. It should carry him far.

Ernest Pratt has yielded to the lure of the bromoil-brush, and his "Negro" is a masterpiece.

Miss Reece, one of the leaders among our women workers, has added to her reputation by her five prints which made a beautiful panel.

Oscar C. Reiter, the genial and hardworking fellow whose efforts have made the whole show possible, exhibits two characteristically Reiteresque prints, which show industrial Pittsburgh in its most poetic and interesting aspect.

Wm. Gordon Shields' "An Interior" is a delightful bit of spotting, and his "Doorway of Mission San Gabriel" impresses one with the dignity of the subject and his treatment of it.

P. F. Squier has one of the most interesting genres in the room in his "Finding Treasures on the Old Bridge", two kiddies in the sunshine.

C. J. Symes, one of the masters of the bromoil-transfer, is at his best in "Marché aux Herbes—Morning", three figures in the market-place of an old continental village.

J. Vanderpant, of New Westminster, B.C., to the writer a new figure among exhibition-workers, has in "Easy Street" a man lolling in a bootblack's chair, a print which makes one hope that Mr. Vanderpant's first venture will not be his last.

Ernest Williams' "Lombardy Poplars" is one of the best landscapes of the salon, an exhibition in which the open landscape has been somewhat slighted. One misses the charming Corot-like prints of a Macnaughtan or a Whitehead.

William H. Zerbe has again demonstrated that a newspaper-photographer may also be an artist—his two prints, "A Three Alarm" and "The Iron Glutton", made in the course of his regular newspaper-work, proving conclusively that long years of service in press-photography have not dimmed his eye to that which is beautiful though often commonplace.

Notable Achievements in Aerial Photography

JOHN E. WEBBER



WHEN the U. S. Army Air Service detailed an airplane last September to photograph the eclipse, a new chapter was added to the history of aerial photography and a new rôle to its growing list of peace-activities. The significance of this event can be appreciated only by a review of the development of aerial photo-

—conspicuously the Italian dirigible balloon service—and aviators had been successful in making some aerial maps. However, as camera-carriers, all had serious limitations. Even the dirigible had not at that time reached its present efficiency in control and its course was very much at the pleasure of the winds. The captive balloon was restricted in altitude and area.



BOSTON, MASS.

Courtesy Eastman Kodak Co., and U. S. Air Service
LIEUTENANT A. W. STEVENS

graphy, since the war called it into such conspicuous service a few short years ago. That the airplane for this experiment did not get above the clouds in time, does not detract from its significance. It merely lost the army a photographic scoop in eclipse-pictures; for ground work by astronomical photographers, that day, was impossible.

Aerial photography is practically a child of the war. Prior to that event, photographs, it is true, had been made from the air; but the attempts were more or less desultory, with kites, captive balloons and dirigibles requisitioned for the purpose. Various European cities had been photographed from captive balloons and dirigibles

Cameras attached to kites had to be manipulated from the ground, or burdened with some complicated mechanism for pointing and exposing. The airplane had not yet come into use as a camera-platform and although the war made it the chief weapon for reconnaissance from the very outset, observation in the early days was visual. Instead of the photographic plate, with its record of the multitudinous details of enemy-ground, the observer had to sketch lines of trenches with pencil and pad, locate artillery-positions and shell dumps, estimate moving troops and count transport-wagons on the road. At the same time, he had to keep a careful outlook for enemy-planes that might be hovering

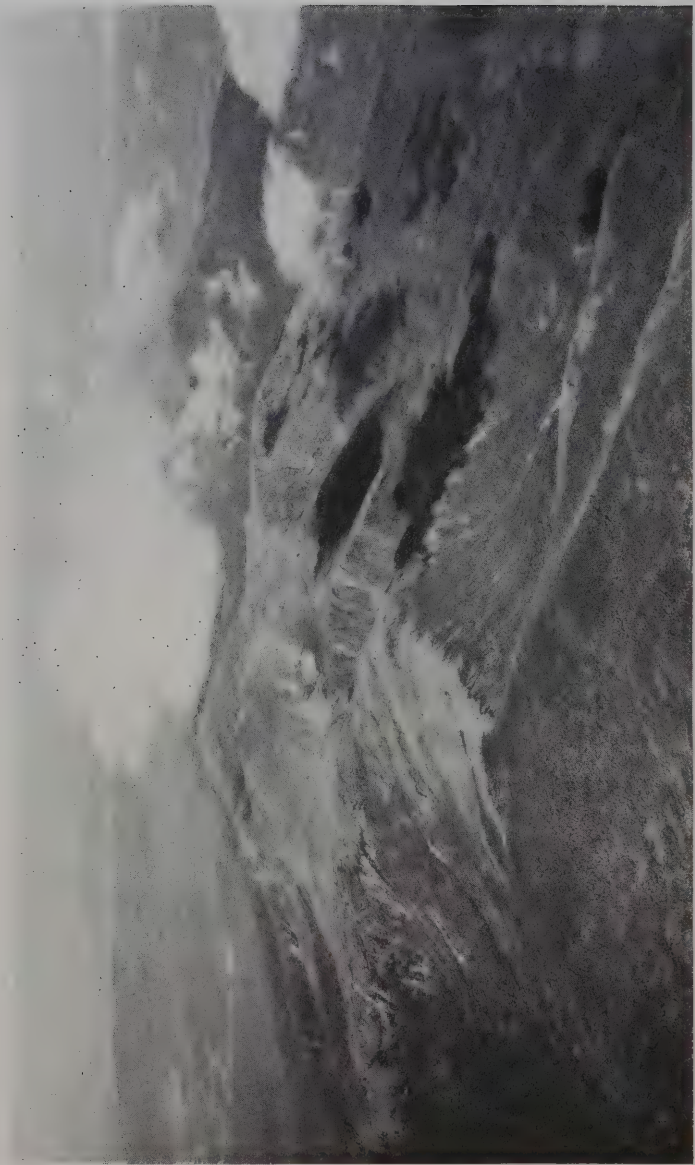


Courtesy Eastman Kodak Co., and U. S. Air Service



Courtesy Eastman Kodak Co., and U. S. Air Service

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
INTERVALE, WHITE MOUNTAINS, N. H.
LIEUTENANT A. W. STEVENS



Courtesy Eastman Kodak Co., and U. S. Air Service

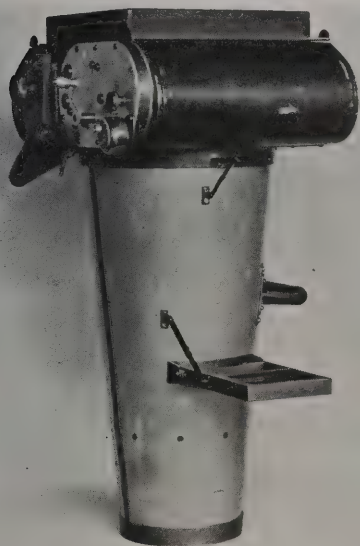
MT. WASHINGTON, WHITE MOUNTAINS, N. H.

LIEUTENANT A. W. STEVENS

over him and his task. Under such conditions, it is not surprising that the air service of both the enemy and the allies turned its mind before long to photography, with results toward its development that were truly amazing.

The high point to which aerial photography has attained in America may be credited largely

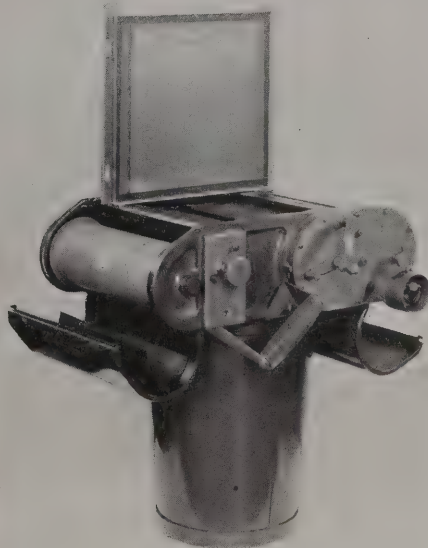
revolutionised mapping from the air. This camera, used to-day in survey and mapping, is fitted with either a 12-inch or 20-inch lens, uses daylight-loading cartridge-film, capacity 100 exposures, size 18 x 24 cm. and is operated by a special motor attached to the fuselage of the airplane. Exposures are made automatically at definite intervals and these can be varied to suit the speed of the machine. As each roll of film weighs only four pounds and refilling can be done by the observer in the air—almost as easily as the Kodaker does his—the enormous mapping-capabilities of the camera are evident. Although the automatic features of this camera were obviously desirable for war-work, in recent



THE K-2 CAMERA FOR OBLIQUE PHOTOGRAPHS

to the Eastman Kodak Company of Rochester, acting in close co-operation with the U. S. Air Service. For two years prior to America's participation in the war, the Rochester concern had been making experiments in aerial cameras and had successfully developed two models, one a hand-held plate-camera, the other a hand-held roll-film camera. As early as 1915 the former had been sent to the U. S. Navy for trial. With the entry of this country into the war, development was not only greatly hastened, but the experience gained by the allied naval and military forces was, for the first time, made available to the United States Government, and through them to the industries concerned. By successive steps, the hand models referred to were developed to a high point of perfection with distinct advantages in ease and facility of operation over any hand-cameras in use.

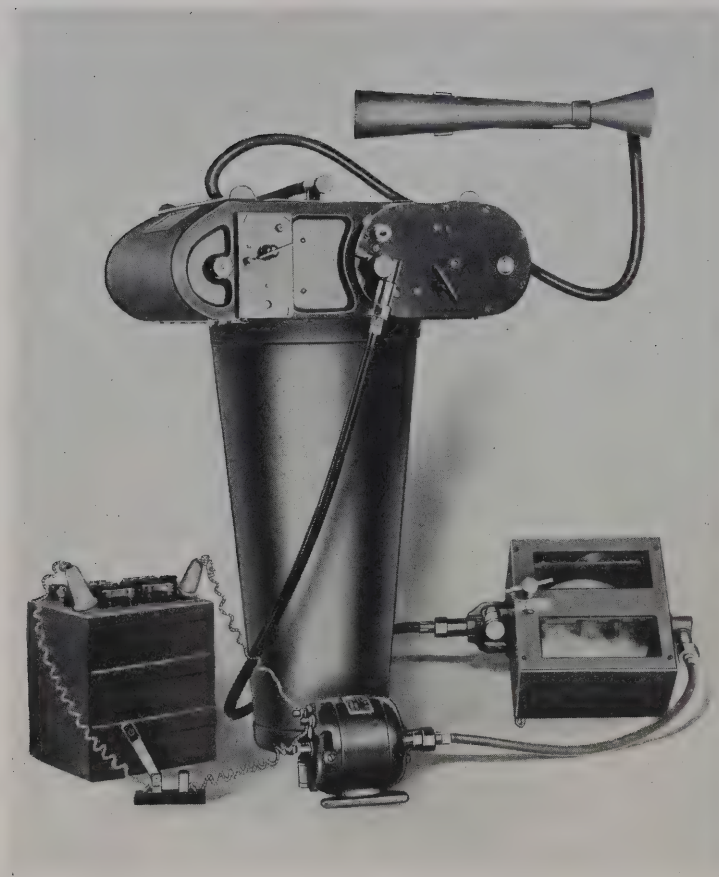
In the summer of 1917, attention was turned to the development of an automatic camera and October saw the completion of the first model of the now famous Eastman K-1, which practically



K-5, THE LATEST EASTMAN MAPPING-CAMERA

models like the K-5, hand-control has been substituted. Free of the diversion of enemy-airplanes, the observer's entire attention can, in peace-pursuits, be given to his subject and, with hand-control, experience has shown that a greater degree of accuracy is obtainable.

While the inventive minds of the Eastman Company were responding to the urge of war with characteristic American initiative and energy, its research-laboratories undertook the investigation of fundamental problems dealing



K-1, AUTOMATIC MAPPING-CAMERA

EASTMAN KODAK CO.

with the special conditions under which aerial photographs are made. From the kite-and-balloon days of aerial photography, some knowledge of these conditions had been derived. Among other things, the veil of haze over the landscape when viewed from high altitudes had been noted. This haze has the effect of partially destroying contrast; and, at its densest, renders objects invisible. The penetration of this haze obviously called for the use of special emulsions and filters; but to determine these, some knowledge of its characteristics was necessary. Although the problem had been recognised, no scientific attempt had been made to meet it when the Eastman research laboratories undertook its investigation.

Two co-ordinated lines of experiment were used, one in the field with a four-lens camera with a different color-screen over each lens, the other with a haze-cabinet designed at the lab-

oratory. Into this haze-cabinet artificial haze varying in color and intensity could be introduced and test-objects photographed. Elaborate mathematical computation reduced the problem to a formula. The sensitometric characteristics of plates were studied in conjunction with the haze-tests and data were obtained which made it possible to determine precisely the emulsions and filters to use under any given conditions. Field-tests were constantly made to make the haze-cabinet strictly applicable to air-conditions. This research work has been freely acknowledged as marking an important advance in the science of aerial photography.

In the design and manufacture of lenses especially suited to aerial work, the Eastman lens-experts have been equally successful. During the early days of the war, the only photographic lenses large enough for the purpose were portrait-lenses, and these were largely requisi-

tioned into the service. However, the Rochester Company soon succeeded in designing lenses as large as 10 and 20 inches, and even a 36-inch lens has been used with great success. From war-work, for which its development was so feverishly hastened, aerial photography has now passed definitely on to peace-pursuits. Its commercial importance is already firmly established in many lines of business.

The U. S. Government in conjunction with the U. S. Geological Survey—which makes all the topographical maps of the U. S. A.—is using it

as an aid to this work. For instance, the airplane gets photographs of inaccessible regions, and in mapping cities it can supply data much more economically than by old methods, and reduce the time in compiling from months to hours. Its extension to the field of astronomical science is the most interesting and ambitious development of aerial photography yet suggested. It is a tribute to the high scientific standard to which it has been brought that such an experiment as the U. S. Government's was thought practicable.

A Practical Hint to Roll-Film Users

JOHN T. CROMER

IN the early days of my snapshooting-career, with its alluring attraction that keeps your soul forever inspired with the love of this fascinating pastime, I used an Eastman Vest-pocket Kodak to record scenes and objects that looked to be worth remembering. I shall never forget my ambitious desire to get all that was possible with the camera I had to work with. It being economical to operate, I tried various experiments with it; and although I never did attain success in all of my ventures, I discovered many things that helped to improve my photographic work.

Thus, getting absorbed in the art of picture-making and with the growing desire to learn more and more about the work, I set about in a kind of crude way to do my own developing and printing. Having no photographic teacher to help me, I had to get all my knowledge from reading circulars on the subject and photographic magazines, and thereby attained a very fair knowledge of making pictures. I then bought a 2C Kodak Jr. with anastigmat lens and then found I had new fields to conquer, as there was a big difference between the little fixed-focus kodak and the one with a focusing-scale, time-and-bulb exposure and other adjustments. But these were all comparatively easy to master and I was much pleased with the large, sharp pictures that I would get sometimes. Without relaxing any of my ambitious enthusiasm I am still striving to attain that perfection of workmanship which I know is so necessary for the successful photographer.

One handicap that I have experienced with the roll-film camera I have learned to overcome; and, although the idea may not be new, I have failed to see anything written on the subject and will pass

it along. It very often happens that I have a very interesting subject exposed in the first part or middle of the film which I am very eager to have developed, but would have to spoil either the remainder of the film or expose for subjects that do not always appeal to my taste. I worked out a plan by which I could cut out the exposed portion without disturbing the remainder. I found the experiment to be entirely successful with the first attempt, and in a very short time. This work is best done with a camera equipped with an Autographic window and removable back, although other cameras are not entirely eliminated; but they require a little more manipulation. Roll the film after the last exposure to the next figure, open the Autographic window; and, with a sharp-pointed pencil, draw a straight line on each side, remove the back and clip the film between the two lines, unroll that exposed portion and remove—leaving the paper-covering intact to carry the rest of the film on the spool. The film should be pulled taut and pinned within one-eighth of an inch from the end with a common needle or any kind of pin after the head has been cut off so that it will not interfere with reeling. Give the reel one-quarter inch turn to ensure the film being tight and get the edge over the guide-board, and allow about that much space in turning after each succeeding exposure. Replace the back and the film is in as good working order as before. Of course, this operation will have to be done in a darkroom in ruby light; and only those who do their own developing will be interested in this little hint. I have cut many films in this way and have never injured a single one. The operation is so simple that it matters very little whether I have run the whole roll out or not when I want to develop two or three exposures on the first part of a roll-film.

Kinematography for the Amateur

HERBERT C. McKAY

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Part XI—Stop-Motion



THE most familiar example of stop-motion work is the animated cartoon. Cartoon-work, although it pays well, is a very difficult branch of motion-photography and is beyond the scope of this series of articles. To those interested, I recommend any of the excellent professional books on this subject. Such work requires an artist who can draw rapidly and accurately, a vertical camera-stand and endless time and patience. However, there are phases of stop-motion work which are easy and which give excellent results.

As a number of variations of this work will come to the mind of the amateur, I will confine my discussion to doll work. For this work a doll should be procured which has ball joints at wrist, elbow, shoulder, neck, hip, knee and ankle. Such dolls are of the more expensive variety; but they are necessary.

Build a miniature stage and sets of cardboard, painting them with regard to the photographic values of the colors. Make the stage twice the depth of the doll's height; if the doll is ten inches high, make the stage at least twenty by forty inches by twenty-five inches high. The proscenium arch is not necessary. Build your sets and props to scale, and costume your dolls appropriately. When all is ready, set up the camera and focus accurately on the scene. Then insert the crank into the "single-turn" opening and turn the crank once, making a single exposure. Then move the doll slightly, and expose another frame and so on. You will do well at first to expose five feet an hour; but speed will come with practice.

To do this successfully, it is necessary to

study and analyse motion. This is best done from a piece of film made in the regular way. This will show just how each motion is made and the amount of motion to each frame. As a usual thing, it would be well to take six frames to raise the arm from the side to a position ready to shake hands with another character. Two steps per second, or eight frames per step, will give a fairly rapid walk, but for a deliberate stroll, twelve to fourteen frames is about right.

When falls are to be photographed, the doll should be supported by a very fine thread and lowered through three to five frames according to circumstances. Other required motions should be relative. Of course, any slight discrepancy will not be detrimental, for you are not trying to counterfeit life. The very artificiality will give an added charm if not too evident. The exact limit must be learned by experiment.

It will be evident that many curious results may be obtained in this manner. Houses which shimmy, furniture which moves of itself, storms with lightning, and in fact almost any effect desired is easily accomplished by stop motion.

In the same manner shadowgraphs may be made, except that in this case the puppets are mere cardboard silhouettes, and are placed back of a translucent screen of fine muslin or other similar material. Only the shadow is photographed and the motion is accomplished in the same manner.

Suggestions for other stop-motion pictures may be gained from peanut dolls, unjointed dolls, ivory-carvings and other accessories. Moving diagrams are made in the same manner and are often useful, although this is a matter of education rather than amusement.

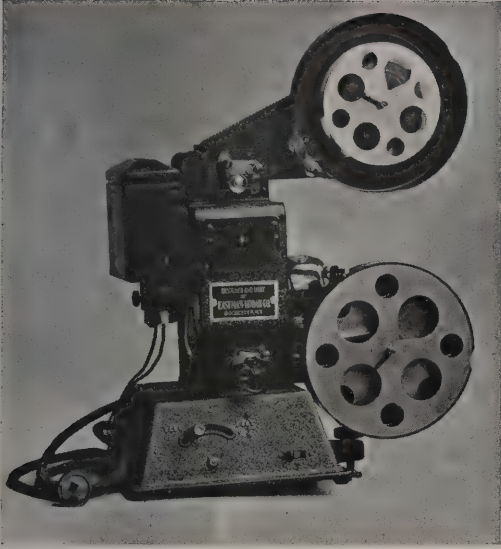
Part XII—Projection

THE choice of a projector is almost as important as the choice of a camera. However, in the non-standard forms of film the choice is limited usually to the projector manufactured by the manufacturer of the corresponding motion-picture camera.

The Vitalux projector, made to handle the belt of Vitalux film, is a very neat instrument. It may be had with hand or electric drive, and costs \$160 and \$175 respectively. It weighs,

complete for electric drive, twenty-five pounds and measures $12\frac{1}{2} \times 7\frac{1}{4} \times 14\frac{3}{4}$ inches. It is finished in crystal enamel. It is provided with a Bausch & Lomb projection-lens and uses the 250-watt projector lamp.

The owners of the sub-standard, sixteen millimeter film have a choice of either the Filmo or the Ciné-Kodak projectors. The Filmo projector measures $8 \times 11 \times 11$ and weighs but 9 pounds. The shutter has 216° opening and the

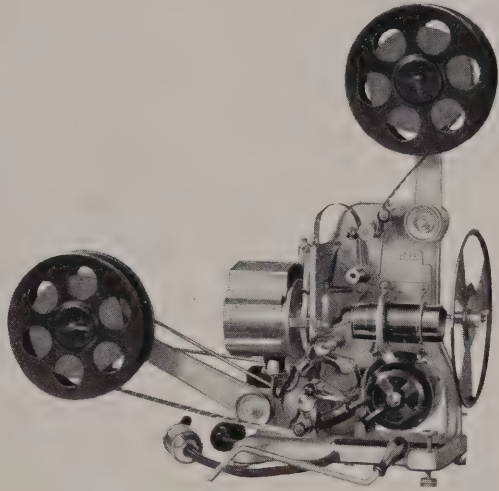


THE KODASCOPE

intermittent has a nine to one movement as against the four to one of the professional projector. The manufacturers claim an absolute absence of flicker and 75% more illumination than for the standard type with same illuminating system. The drive is either forward or reverse, the motor being incorporated in the body of the projector. The lamp used is a 165-watt, 110-volt special design, and is automatically dimmed when the projector is stopped, allowing any frame to be projected as a "still" picture. The lenses are supplied in focal lengths from $1\frac{3}{4}$ to $3\frac{1}{2}$ inches, thus making any length of throw possible. The machine is built with the care shown in all Bell & Howell products and is an efficient little machine. It takes 400 feet of film, more than the standard reel, as the projection time is longer. In discussing

various gauges of film, the screen time should be the basis of measurement, not the actual footage-capacity of the projection-apparatus.

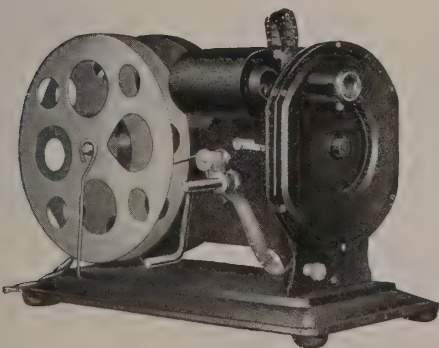
The Ciné-Kodak projector, or Kodascope as it is called, is the companion to the Ciné-Kodak. It is sturdily built of metal, finished in crystal enamel. It throws a picture 30 x 40 inches at a distance of eighteen feet. It takes 400 feet of the sub-standard film, equivalent to 1000 feet of standard film. It uses a 56-watt lamp, and projects through a 50 mm. lens. The lamp is a 14-volt and the necessary rheostat is built into the projector. It measures $18\frac{1}{2} \times 14\frac{7}{8} \times 10\frac{3}{8}$ inches and weighs 20 pounds. It is motor driven, and, like most home-projectors, all that is necessary to operate is to plug into an ordi-



PATHÉSCOPE PROJECTOR

nary house-socket where the supply is the usual city current of 110 volts. It is also fitted for hand rewinding. The screen and splicer are supplied as a part of the outfit at \$185. It may be mentioned here that the Ciné-Kodak outfit is supplied at present only as a complete unit, consisting of the Ciné-Kodak, tripod, Kodascope and screen at a cost of \$335.

For those using the safety standard or Pathéscope film, the Pathéscope projector will be welcomed. It packs for transportation or storage in a case 8 x $13\frac{1}{2}$ x 16 inches, and weighs complete, thirty pounds. For home use it is also supplied in cabinets which are as beautifully finished as phonograph cabinets. Owing to many new features it gives wonderful illumination with a comparative low-power lamp and is without flicker. The film has a five to one

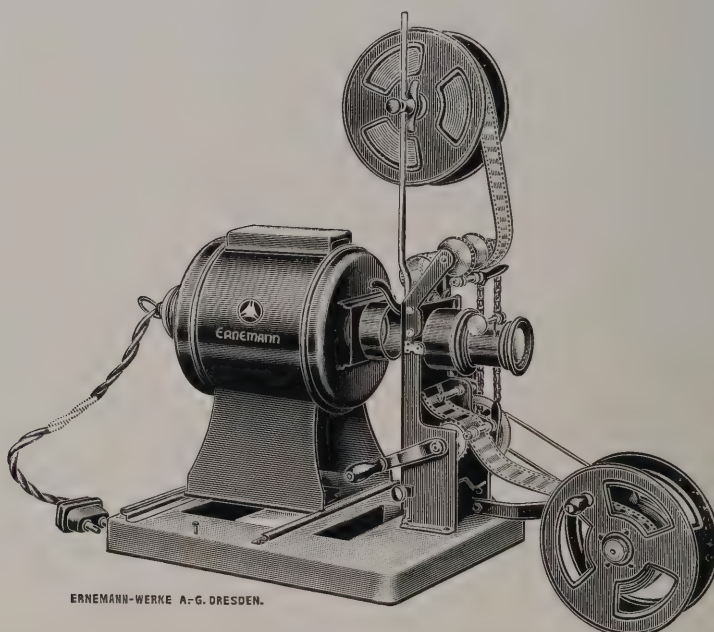


VICTOR CINÉ PROJECTOR

movement; that is, the film moves only during $1/96$ of a second, remaining at rest and illuminated during the rest of the $1/16$ of the second. It has a motor rewind and supplementary rheostats are provided for use with 220, 110 or 32 volt current, making it a really universal projector. This projector may be slowed down to 10 per second without showing appreciable flicker. It is an admirable machine for use with the safety standard film. It handles safety standard or Pathéscope standard film interchangeably.

the American Projectoscope, the National, the De Vry, the Acme, The Halldorson and others.

For use in small auditoriums there are several light models on the market which are really miniature professional projectors and which find wide use in schools, clubs, churches and so forth. These projectors, as is the case with the suit-case type, are licensed for use without a fire-proof booth only when safety or non-inflammable film is used. There is, in most states, a law against showing the standard



KINOPTICON PROJECTOR

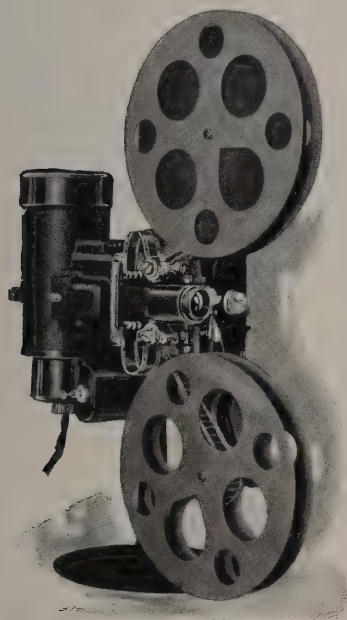
The owners of standard-gauge film have a wide choice of projectors from toys which sell for five or ten dollars to the theater projectors which cost a thousand dollars or more. The most inexpensive projector which can be recommended at all is the Ernemann Kinopticon, handling up to 250 feet of standard film. It is hand operated and uses a 100-watt, 110-volt lamp. This projector is also adapted to handling stereopticon slides.

There are numerous suitcase-projectors on the market, all of which are good and each of which has its peculiar advantages. It is well to choose a model which has forward and reverse movements, and which can be stopped for still projection without danger of fire. Among others which will find favor among amateurs are

inflammable film unless the projector, whatever its type; is enclosed in a fire-proof booth.

The screen is a most important adjunct to projection. A white wall or a sheet will answer as emergency equipment; but for a first-class, brilliant picture, a professional type screen should be used. These may be obtained on spring rollers, in any size desired. This allows convenient storage and accessibility. These screens are made in various surfaces, small and coarse grained. They are also supplied in reflecting and diffusing-types. The fine-grain, reflecting type is usually the best for home-use. The diffusing-screen makes the picture visible to persons seated at one side of the screen, but the reflecting-screen makes it necessary for the audience to sit within an angle of some fifty

degrees. That is, any person sitting within an angle of sixty-five degrees of the screen on either side will not get a very good view of the screen. It will be recognised that a given amount of light will appear brilliant in direct ratio to the amount of surface covered, so that it may be seen that the low-power amateur lamps will give a far better image when the screen reflects most of the light back into a fifty-



THE FILMO PORTABLE CINÉ PROJECTOR

degree angle than it would should the screen diffuse the image through an angle of one hundred and fifty degrees.

Finally, keep the projector well oiled, and the lenses clean and bright. It requires the same minute care that the camera does, if it is to give the best results.

Bibliography

For material and photographs used in this series I am indebted to The Eastman Kodak Company, Rochester, N.Y.

Bell & Howell, Chicago, Ill.

Bass Camera Company, Chicago, Ill.

The Pathoscope Company of America, New York, N.Y.

The Vitalux Cinema Corporation, Milwaukee, Wisconsin.

Herbert & Huesgen Company, New York, N.Y.

Burke & James Inc., Chicago, Ill.

And to various authors, editors and publishers to whom I take this opportunity to extend my sincere thanks.

For reference, I should advise the amateur to read the following books which may be obtained from PHOTO-ERA MAGAZINE and other dealers in photographic books:

Motion-Picture Making and Exhibiting, Rathbun.

Motion-Picture Operation, Hortsman & Tousley.

Practical Kinematography, Talbot.

Behind the Motion-Picture Screen, Lescarbours.

Motion-Picture Educating, Dench.

How Motion-Pictures are Made, Croy.

Condensed Course in Motion-Picture Photography, Gregory.

Animated Cartoons, Lutz.

Kinema Handbook, Lescarbours.

Conclusion

I hope that in this series I have been able to give help to those amateurs who wish to enter the fascinating field of kinematography. Perhaps I have over-emphasised the difficulties of some branches. If so, my intent has not been to dissuade the amateur from trying, but to spur him on toward the goal of perfection. I have not tried to cover the field closely, nor have I tried to give suggestions to the experienced kinematographer. The art of kinematography is mastered only after passing over a long and rough road, and, in the first steps, I hope that this series will act as a staff; but the great length of the road must be traveled without help. Like all arts, kinematography is not a subject simply for reading and theorising. From my personal experience in the professional field and from my conversations with kinematographers who are far superior to me in their knowledge of the art, I have learned that only constant care, vigilance and cleanliness together with practice, more practice and yet more practice, will lead to success.

I shall be glad to hear from any amateurs who are trying to master this art; and should advice, from one who knows that he has yet much to learn about the subject, be of value, I shall be glad to answer any inquiries which lie in my power to answer helpfully.

[The Editors have arranged with Mr. McKay, and others, to continue a consideration of this subject; and if by so doing, PHOTO-ERA MAGAZINE can help its readers to a clearer and more intelligent grasp of amateur motion-pictures, it will be doing its simple duty.]

Photographing your Friends, the Birds

P. A. SMOLL



IRD-PHOTOGRAPHY is not a new subject by any means. A vast amount of invaluable work has been done in this fascinating field of amateur photography; may the good work continue and its interest ever grow! But most of the bird-photography, so far as the author has observed, has been done with the assumption that the bird must be outwitted if the photographer is to succeed, which means that the bird is misunderstood at the outset; and that which should be the primary object of the endeavor, namely: to better understand the creature, becomes an obstacle rather than an asset to the work. Who would ever think of photographing the flowers of the field by methods usually employed with birds? No one, of course; for to go to the home of the flower, stealthily set up the camera, and then in ambush or at long range with string or other paraphernalia spring the shutter, would seem absurd. But when one recalls that the character, personality and interesting behavior of the bird are vastly greater than that of the flower, personal contact at once becomes imperative to the bird-photographer who seriously seeks to know his subject as well as to photograph it. And I submit that knowing the subject is the basis of all good work in photography. Playing harmless tricks upon the birds may be great fun for some, and there can be no objection to it; but if something more abiding than fun is sought, then, there is a better method.

The method in use by the author, and in which he hopes to interest others, requires a different mental attitude toward the bird. It looks upon the bird not as one to be outwitted, but as one whose confidence and friendship are to be won. The photographer should realise that the wild creatures of forest, plain and mountain are wild and afraid of us not by nature or desire, but for the good and simple reason that we have so persecuted them that they have had to keep away from us in self-defence. We have constantly told them by our actions that we will harm them if they come near us and so they keep away. Action is the universal language of the animal world. All creatures understand it perfectly. And it is quite as possible to tell the birds we wish to be their friends, to be kindly and protect them, as to tell them the opposite. The surprise to most of us is that they will take us at our word, if we are indeed sincere. For, after all, it is in the birds' nature to be friends

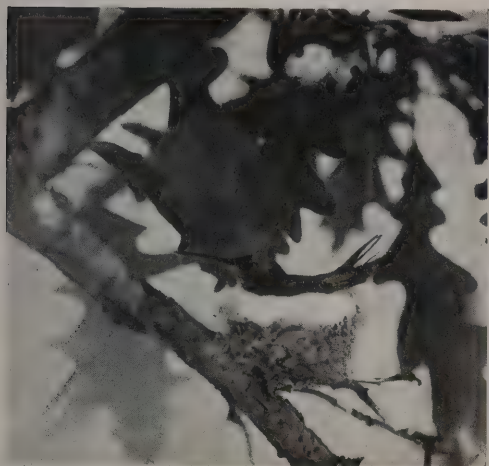
with man. He is not the birds' natural enemy, as he may sometimes seem to us, and by instinct they seek his association, protection and friendship. It is this nature of the bird which so often brings it to nest and rear its young in our doorway or garden, and occasionally in our house. For the same reason the hunted, storm-driven or starving bird seeks the habitation of man when instinct overcomes fear.

It is a matter of record that where in the early days of California there was one Valley Quail there are now many; for as man has taken up the land, these wise little fellows have been quick to avail themselves of his protection, so far as he will permit, and they now nest about the houses, barns and gardens where their natural enemies, the foxes, skunks and coyotes, are not wont to come so freely. And so the thought might be pursued to greater length and verified by innumerable examples were it deemed necessary. But every sympathetic reader will quickly convince himself of its truth by facts drawn from his own experience and reading. "One touch of nature makes the whole world kin", and, as between the birds and man, if the touch is lacking it is man's fault, for these beautiful little folk in feathers are all about us singing their sweetest songs, pleasing our eye with their brilliant dress, saving our field and garden from the insect hordes; always telling us in the only language God has given them that they wish to dwell with us in friendship.

With a reciprocating attitude toward the birds, for a number of years the author has been photographing them. Now, when one undertakes to photograph a friend, how should he proceed? Here is the crux of the discussion. Obviously, the nature of the friendship, whether it be pseudo or sincere, will influence the motive and the method; but in this instance the one and only key to success is a sincere desire to know the feathered fellows for their own sake, and for the added measure of joyous living which ever radiates from the warm heart of nature. Ah! Here is the secret then; first make the friend and the photograph will make itself. But friends are not made by rule, so I am unable to state in exact terms just how bird friends may be made. It is much the same as with human friendships, though, the natural instinct must be depended upon; and it will never fail the true and devout lover of nature who goes out into God's silent places looking and listening with love.

The bird to be studied may be selected a season

in advance. Its haunts and nesting-site are located; and, when the spring migration begins, an occasional visit to the place will one day result in finding the expected visitor there. If the bird is one which builds a new nest each season, the new nest may be found while building,



A LEAF SHADED THE NEST

P. A. SMOLL

for birds take life very seriously and the observer will at once recognise the preoccupied and industrious manner in which they move about, and know this means that construction of a new home is in progress. Personally I do not care to record the various stages of building, but confine my study instead to what happens within the finished nest. Sitting by, but not too near, while building proceeds will be interesting and serve to initiate the acquaintance which is to ripen into a complete confidence and friendship.

Some day you will return to find the mother on the nest, and when you can peep into it without driving her off you may see one or more eggs there. And your heart will probably quicken its beat just then, for there is no finer beauty in all the world than that of a bird's nest with its eggs. When the full number of eggs is there—and this may be ascertained from a reliable guide, as also may the bird's identity if unknown—you should make the first exposure, taking care not to frighten the mother-bird from the nest for the purpose. The camera should not be placed too high above the nest, else a flat, unnatural picture will result. The lens should be so situated that the picture does not quite show all of the eggs nearest the camera, thus giving the effect of peeping into the nest, which is more natural.

My camera-equipment is a Revolving Back Auto Graflex $3\frac{1}{4} \times 4\frac{1}{4}$ which has a fifteen-inch bellows draw. It is fitted with a $7\frac{1}{2}$ -inch Bausch & Lomb Tessar and I have found the outfit ideal. The long bellows yields images satisfactorily large for contact-printing and the minimum bulk enables one to "shoot" from many unusual positions. (See illustration.) Super Speed cut-film and the F/4.5 lens will meet practically all conditions of poor lighting, so that the use of a mirror for reflecting direct light upon the nest will seldom be necessary. With practice, one is able to hold the camera in almost any position and use the slow shutter-speed of one-tenth of a second. For the average lighting of most nests, I work with stop F/8 and shutter-speed of one-tenth of a second. Film-pack for favorable light and Super Speed cut film for poor light is my rule.

After a satisfactory negative of the nest and eggs has been made, next in order is one of the mother, and sometimes the father, on the nest hovering the eggs. Soon after the last egg is



TWO TINY EGGS

P. A. SMOLL

laid, incubation of the eggs begins and this is a date to be recorded in your note-book, along with many other interesting observations as the work progresses. Now to make the second negative you proceed with camera open and shutter set, and cautiously approach the hovering bird. All quick motions are to be very carefully avoided and the least possible amount of sound produced. I frequently take twenty or thirty minutes to cover the last ten feet or so in my approach to a bird that is a stranger. A foot per minute is a good average, perhaps.

As you come nearer and nearer, watching the image grow upon the groundglass, you will soon declare to yourself that the bird will never stand for much closer approach, and when you have come at last within arm's length and made one, two, three or perhaps more exposures in breathless suspense, to be certain of a good one and fearing that you may never have another



WITH BILLS STRAIGHT UP

P. A. SMOLL

such chance, suddenly your interest shifts from photography to the bird as you discover yourself standing before this little creature whose innocent wondering eye, and other beauty, is now revealed to you with fascinating amazement. If you ever get this far in the adventure of photographing birds with the camera in your hand, shooting just as the killer shoots with the gun, you can never stop, I am positive of that. For you have left the dusty highway and are now lost in that wonderland of nature from which there is no turning back, and the great urge to wander on in search of new joys will bring you many, many happy hours in the days that are to come. You are waking from the stupor of daily routine to see that losing self is finding self, that coming back to nature is coming home.

Another day, you return to find in the nest young birds instead of eggs. And there may be no trace of shell about the nest. Birds keep immaculate homes. And these birds, although just hatched, seem very large for the eggs which produced them. When you leave, you take with you the latent image of the second stage in the life history of this little family, which will show the fuzzy young birds with sealed eyes but wide-open

mouths and stretching necks, as if all possible effort were put into opening the mouth so that none were left to open the eyes. Possibly, you may also get a picture of the feeding at this time; but you need be in no haste, for from now on feeding will be an almost constant activity, and, as the hungry mouths grow ever larger and louder, memory brings back other children blessed with just such appetites, actions and voices—limitless, irrepressible and wonderfully expressive.

You make frequent visits now, enjoying more and more the confidence and friendship of nature and each time take away with you a new picture which adds another chapter to the history which you are recording. At last, the story is complete and naught but the empty nest remains, and from now on an empty bird-nest will have a new meaning. When you pass that way at another time to see it riddled by autumn gales or piled high with winter-snows, the sunshine, warmth and happiness of summertime will come back to you with cheer for dreary days.



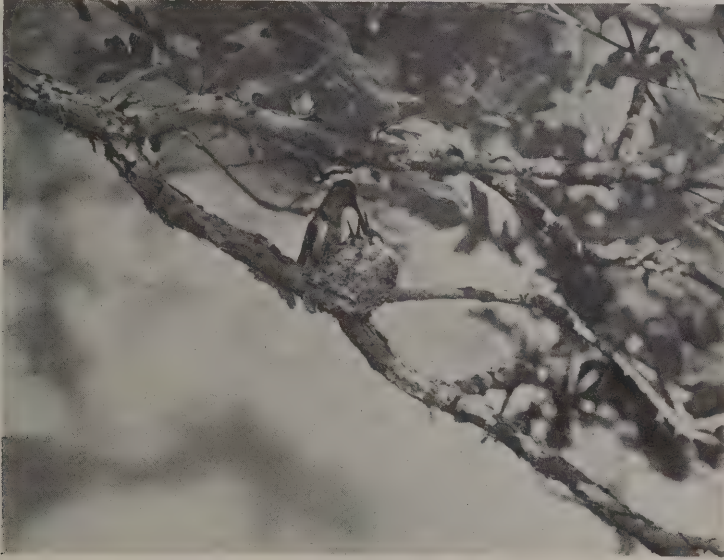
OPEN MOUTHS

P. A. SMOLL

You will not fail to keep a proper balance twixt the record of camera and note-book; for many secrets will be revealed to your wondering eyes, secrets which you may be the first ever to learn, and many of them will be such as no camera can record. So by all means fortify poor memory with a note-book, and in the quiet of your study, when time permits, develop this note-book record with the same care that you did the camera-record; for, indeed, the most wonderful sensitive medium with which we work is our own mind. And now with the story finished you are eager to make another, which of course is quite possible,

for nests with eggs may be found as late as August. But, only one study per season should be no cause of disappointment, for completeness and not number is the aim if the greatest satisfaction is to be had. And how delightful to recall that the fields and forests are so full of birds that there will always be another one to know! From my experience I am convinced that time, patience and proper treatment will

to say. None who appreciate the beautiful in nature can recall without delight their first sight of a Hummingbird. So quickly do they flit into one's presence, pause at the near-by flower for insects or nectar and then are away, that one is almost sure to say to himself, "O! I do wish that I might have a better look at that beautiful little creature!" When as a boy I saw these little sunbeams dancing among the flowers of



NO FOOD IS SPILLED

P. A. SMOLL

win almost any of them, too. If there be an exception, it is probably among the birds of prey, who, like man, are inclined to judge others by themselves.

Obviously, this is not a method which will appeal to one who wishes to make the photography of birds a profession; but it is a method which yields much more than can ever be attained by means which get the birds' pictures through trickery and have no time to establish a sympathetic understanding, forgetting that nature welcomes the open approach and direct question, but avoids the trap and meets cunning with cunning always. I am sure, however, that photographing birds with the camera in the hand will appeal to many amateurs who would undertake the work for the pure love of it—the motive of all the finest work of man and the guiding star of the really interested amateur photographer especially.

And now let me illustrate, with a study of the tiniest bird in the world, what I have been trying

the garden, I forgot all about pulling weeds or picking potato-bugs, and tried to follow them to learn whether they were birds or beetles. One day I found one frantically pounding his wings against the windowpane of a railway station which he had entered through the open door, and out of which he could not find his way. I carefully took him up in my hands and with keen interest and delight examined his rainbow-colored coat, his very long bill and wings, his short tail and his tiny toes which clung to my fingers, and from that day I knew that the little fellow was not a beetle but a most wonderfully beautiful little bird, so delicate and fairy-like, that one might wonder if his home were not in fairyland. Since early boyhood, my ever-growing interest in the wildfolk whether clad in feathers, fur or leaf has taken me far afield to many of the happiest hours of my life. However, I am frank to confess that of all the creatures of the wilds I like the birds the best.

This nest of the tiniest bird was built on an



ACTIONS SPEAK LOUDER THAN WORDS

P. A. SMOLL

under limb of shrub-oak about nine feet from the ground. The limb hung down at an angle of nearly forty-five degrees, which seems to be the favorite nesting-site of the Broadtail Hummingbird so common in the Rockies. Directly above the nest hung a large leaf, which served as a shelter from sun and rain. The two tiny white eggs were little pearls in a jewel-box of rustic decoration, for as the picture shows, the nest was studded with bits of bark and lichen to harmonise it with the color of the limb, these being bound to the cotton body of the nest with spider-web. Fairies could not have built a nest more dainty, more harmonious with its surroundings or more difficult to find.

The eggs hatched in two weeks and the little birds were naked, blind and short-billed. But they grew rapidly and were soon wearing down, and then feathers. Their bills were soon so long that the only way they could sit in the

nest with comfort was by sticking their long bills straight up into the air. When the mother came to feed them they both opened their mouths at once, and it seemed that there were four instead of two birds in the nest. You will see that when baby Hummingbirds are fed there is no danger of soiled chins for the mother's long bill places the food, which is largely insects, far down the little one's throat where there is no danger of its falling out.

In three weeks after they hatched the young hummers were ready to leave the nest, and after spending a few days perching among the branches they were "off to seek their fortune" which would soon carry them to the southland and, possibly, across the Gulf of Mexico. The father of the family was never seen about the nest; for in this locality he usually leaves soon after the mating-season, perhaps to leave the food for the offspring who cannot travel far.



USING THE GRAFLEX

P. A. SMOLL

We have been taught that actions speak louder than words, and let me repeat here that unlike the language of words it is the universal language of the animal-world and particularly expressive in terms of friendship. The picture of the mother-bird feeding her young as they are held in the hand proves this. I took these little fellows out of the nest when the mother was away for food, and so well did she understand my friendly intentions that when she returned and found the nest empty, she immediately looked to me for an explanation, and seeing her young in the hand came directly to them and fed them without the slightest hesitation. That actions speak louder than words, is also believed by the birds.

In many ways the Hummingbird is our most interesting feathered friend. Truly, he cannot sing, except one note with his wings, but what he lacks in charm for the ear he makes up in charm for the eye, for no other bird has such an array of colors in his coat as does this tiniest of all birds. "As scarce as hens' teeth" is a common phrase, but this idea cannot correctly be applied to the Hummingbird family, for many of them have teeth, very tiny sharp teeth which help them to hold and swallow the insects which

are captured in the flowers. We commonly think of birds as creatures which wear feathers and can fly, but we know that not all birds can fly, and to find one which cannot gives us no surprise. But who would expect to find a bird which cannot walk? Yet, this is practically true of the Hummingbird, for his tiny toes are so constructed that he cannot hop or walk with them, although he can perch on the smallest wire or thread. When you next have an opportunity to watch a hummer you will notice that he always uses his wings when he wishes to change position even though it be but a few inches along the perch. So the wings take the place of feet for traveling. Of all birds he has the most marvelous set of wings, with which he can stand still in the air, creep through it, or dart away with such speed that no eye can follow him. After years of close observation of bird-life, I am of the opinion that he is the swiftest in flight of the entire bird-kingdom. Like the airplane, he is built especially for air-navigation and is poorly equipped for land-travel. In contrast with the eagle which we use as a national emblem, although found in the Old World, the Hummingbird is distinctly an American creature found only on the American continents.



THE MARGIN OF THE LAND

WILLIAM S. DAVIS

Summer-Opportunities Along the Coast

WILLIAM S. DAVIS

AS soon as the summer vacation-season is in full swing, it is safe to predict that many readers of PHOTO-ERA MAGAZINE will betake themselves to the seacoast, accompanied, of course, by a photographic equipment. Naturally, those who go are looking forward with pleasant anticipation to finding interesting subjects and reaping a good photographic harvest. However, the measure of one's success is proportionate to the knowledge that is brought to bear upon the technical and artistic problems involved. Which truth is, I feel, a sufficient reason to offer the worker who has not become acquainted with coastwise subjects, some advice concerning their treatment.

The average camera-user, when he attempts a new line of subjects, generally thinks first of the needful apparatus and the technical side of the work. Therefore, we will consider these matters to begin with and discuss the artistic problems later. If he possesses but one camera, *let him use it*, no matter what its size or type may be. Good work can be done with cameras that range in capacity from a two-dollar box "Brownie" to a two-hundred-dollar "Graflex", the essential thing

is that the instrument be properly handled. However, this should not be taken to mean that all kinds are equally effective for all subjects, or equally convenient to operate. A reflecting type of camera, for instance, might be chosen by a worker who is primarily interested in obtaining unposed figure-studies on the beaches and records of motor-boat races. This would be due mainly to the opportunity such an instrument affords to observe and focus the image up to the instant of making the exposure. Another worker might prefer for similar work, as well as general utility, one of the very effective high-grade miniature cameras. Such an instrument often proves itself a "friend indeed" by being a "friend in need", since it can be taken along at any time without turning the owner into a dromedary, and is always ready for practically instant use. To one who wishes to make the most, pictorially, of scenic material—in addition to doing snapshot work—a long-bellows, folding plate-camera of the "hand-and-stand" variety, makes a strong appeal; and, if one no larger than the 4 x 5 size is chosen, this type is hard to equal for general utility. Equipped with a good convertible lens, and a shutter which works up to 1/100 second,

anything of a marine nature can be photographed successfully outside of the very few subjects that come strictly within the "speed" class—figures diving, hydroplanes racing, etc.—and even these might be attempted if the objects are kept small on the plate. The ability to make use of the longer focus, single combinations of a doublet lens is sometimes of much value when photographing a subject that cannot be readily brought nearer—a vessel seen from the shore, for instance. Of course, the single combination possesses a slower working-speed than the complete lens; but, even so, it is fast enough to make moderately quick snapshots in good light.

For the worker who believes in "preparedness", a good combination is a camera of the type just referred to and a miniature instrument. The effectiveness of both is increased by the addition of a direct-vision finder of the open wire-frame type, which is as helpful when one is composing a subject as it is to watch moving objects. A light tripod may be included easily in an outfit, and often comes in handy alongshore. One of tubular steel will not swell after contact with water or damp air, nor rust if it is oiled occasionally with a light oil.

A lens-shade and a ray-filter should be included among the necessities. Fitting a shade to the lens prevents that dulling of the image which occurs when either sunlight or very strong reflected light from the water or a sandy shore strikes the front combination of a doublet lens. A blackened cardboard-tube, just large enough to slip over the front lens-cell, answers the purpose, except on occasions when one desires to cap the lens with a ray-filter. To allow employment of both shade and filter, an extra shade may be made of sufficient size to go over the ray-filter mount, or a square hood may be constructed big enough to enclose the lens and shutter, means being provided to attach it to the uprights of the camera-front when in use.

Although a ray-filter can often be dispensed with—and, in some cases, must be, owing to inability to allow the longer exposure which the use of one requires—there are occasions when a filter is very much needed to obtain a satisfactory rendition of color-values and delicate nuances of tone. One that is deep yellow in shade is usually to be avoided, as it lengthens the exposure to an excessive extent and is apt to render too strong the delicate blues and grays of the distance. Occasional use may be found for such a filter, as in subjects that show great contrast of light and dark; but for all ordinary purposes a light-yellow filter will give the right degree of correction. Filters like the Ingento "A" ("Ideal") or the lighter ones of the Wratten series—let us

say the K1½ or K2—are good. Used in conjunction with a super-speed grade of orthochromatic plate or film, it is feasible to make snapshot exposures of 1/25 second upon well-lighted shore-subjects with the lens working at F/8. If a modern large-aperture anastigmat is used, the range of possibilities in making ray-filter snapshots is much increased.

From the varied array of plates and films to be had, I would recommend double-coated orthochromatic plates, ortho. or panchro. cut films—such as are made for use in film sheaths—and the high-speed roll-films. The general opinion seems to be that plates best stand the humidity so prevalent along most of our seaboard during the hottest months; but neither plates nor films should be needlessly exposed to atmospheric action under the conditions named. If fresh material is taken along, sealed packets of plates or spools of film will keep in good condition throughout the season. Defects in the emulsion of finished negatives can almost always be laid to keeping the material too long in the camera or plateholders, or in allowing a long time to elapse between exposure and development. If development must be postponed several weeks, exposed plates should be removed from the plateholders at every good opportunity and repacked in their original wrappings *face to face*, without separators of any kind. After the box has been filled, it should be sealed with adhesive-tape or passe-partout binding and kept in a fairly cool, *dry*, place. Film-spools upon removal from the camera are best wrapped in waxed-paper and stored as directed for plates; but if one is planning to make an extended stay, a better way is to include a film-tank and needful accessories to develop batches of films every few days. This "safety first" measure also permits one to check-up upon the results and alter the timing, or other technical details of manipulation, if things are not going just right.

In foggy weather, or when spray is blown through the air, moisture is likely to condense upon the lens and spoil the definition of the image. Removal of such moisture is best effected by gently rubbing the lens with a piece of soft tissue-paper or the special "lens-tissue" sold by opticians. Between exposures, a camera is best kept in a case; but if one is in the habit of going about with the camera constantly open, at least, keep the lens capped when not in use to protect it from sand and strong sunlight.

If plateholders are used, many a light-struck negative will be prevented by taking the simple precaution to throw a focusing-cloth over the camera when removing or inserting the slides. Although it is true that roll-films are daylight-



SUNLIT WATERS



WILLIAM S. DAVIS



UP FOR REPAIRS

loading, it is better to look for a shady place when changing films rather than perform this operation in intense sunshine; for strong light might find its way around the edges of the roll, especially if the film happens to be rather loosely wound on the spool.

When one has arrived, well provided with ammunition, the next thing is to find the material, or to quote an old expression, "first catch your hare, then cook it". The variety, as well as the character, of the material naturally varies somewhat according to the locality selected. Some places or towns afford a greater range to choose from than others; but something of interest can be found even at a "string-band summer-resort", and much more at the less crowded old seaports and villages scattered along our seaboard. Boats—large and small—wharves, fishermen's shanties, a boat-builder's yard, sandy beaches with tufts of stiff "beach-grass" and seaweed indicating the battle-line between the land and the sea, salt-creeks winding through the marshes, inlets, rock-ledges, bold headlands jutting seaward, a lone lighthouse standing guard, cloud-effects, reflections, and typical figure-types engaged in their daily occupations, indicate in a general way the sort of material that is met with, ready to be turned to pictorial account. Then, too, many do not feel that a vacation is quite complete unless some records are made of personal experiences, such as beach-picnics, fishing-excursions, bathing groups, and other incidents. Such material often is difficult to treat in a really artistic manner; yet, there is no reason that better results should not be obtained than those commonly shown. We have all been asked to look at countless snapshots representing a row of victims lined up to be shot—usually at high-noon rather than sunrise—the face of each wearing a self-conscious Kewpie-like grin, or else with eyes squinting from the flood of sunlight that changes the features into a black-and-white map with freakish outlines. Care in the selection of lighting and surroundings, and disposition of the members of a group, will prevent the perpetration of such grotesques. Try to give everyone some employment, even though it be nothing more than watching a distant sail; for few people can face the camera directly without appearing self-conscious, yet many are possessed to do this very thing, the lens seemingly exercising a hypnotic fascination over them. However, the employment of a little strategy will usually induce persons thus affected to remove their gaze elsewhere long enough for the exposure to be made.

In composing any subject-matter, one should work for simplicity of general effect and

concentration of interest. At least half the pictorial failures are due to the would-be pictorialist never really seeing the material covered by the lens. By this I mean that no more than a casual impression of the whole was obtained before making the exposure—the camera having been pointed at a scene simply because some one object had caught the eye. We all need to see the undesirable material as well as the desirable—to form a clear idea of the relation of one part to another—in order to understand what constitute the essential elements of a particular scene or effect, and to avoid, so far as is possible, the inclusion of conflicting features or extraneous matter. If the main interest lies in the middle-distance, look for a standpoint that will give a foreground which is simple in detail and in tone-gradation. If the foreground contains something interesting, enough to make a picture, do not force it to compete with a background filled with prominent objects. Films will never be expensive enough to justify one deliberately to crowd enough material for several pictures into a single composition. Perhaps the reader will say "good advice is easy to give, but suppose that the best standpoint for our chosen material means the inclusion of undesired features?" A fair question, surely; but one which may be answered, Yankee-like, by asking another, viz.: What is the value to a pictorial worker of sunshine and shadow, fog or mist, if advantage is not taken of the changing effects they produce to subdue one part or accent another? It is said that "time and tide wait for no man"; but the seeker after pictorial beauty must often be prepared to wait for one or the other to bring about some much desired effect. Even a passing cloud may make all the difference between a commonplace effect and one of unusual beauty; and a cloud-shadow as it passes over the water or a sunny beach will change the tone of every surface lying in its path. The effect is more than local, since by contrast the part that is in shadow makes adjacent parts appear brighter. Fog draws a curtain of mystery over the distance, forcing the observer to concentrate attention upon the nearer parts. It is, as well, a great simplifier of tones. Gray clouds lower the tone of the sky, and thus tend to place the accent upon light-notes in other parts of a subject.

The arrangement of the subject-matter may be perfect, yet the photograph be a failure if the tone-values are not justly rendered; for upon the latter depends the expression of that aerial quality which is an all-pervading element in marine-scenes. Defective technique, though a frequent source of unsatisfactory tone-rendering, is not the only cause. Photography has

its limitations. Certain lighting-effects do not lend themselves well to photographic interpretation, excessively intense illumination, for instance, being a possible source of both harshness and flatness, according to the nature of the subject-matter. Subjects which contain a considerable amount of both light and shadow always exhibit a greater range of contrast when the sunshine is very brilliant than when it is diffused, and such contrasts are easily turned into harshness in a photograph if the negative is even very slightly underexposed. On the other hand, flatness, although it may be caused by over-timing, is very frequently due to a lack of any dark tones in the subject, either on account of the nature of the material or by an absence of cast-shadows. An expanse of beach and water under a noonday sun in summer generally looks very flat, tonally; but when the sun is lower, and to one side or in front of the spectator, every ripple, rock, piece of driftwood, bunch of grass, et cetera, is either partly in shadow or casts a noticeable shadow, thus completely altering the scale of tones. Another cause of flatness, in certain instances, is the failure of the sensitive-film to record the visual contrast between different colors that are nearly alike in tone-value or else exert an equal actinic action. Calm water and a sunlit sand-beach, for example, may photograph an almost uniform tone, and we all know that light blue comes out practically white if not held in check. Consequently, white clouds or boat sails may merge with a blue sky if one fails to use a ray-filter.

The direction from which the light comes is an important factor. A side lighting is a good standby; but notwithstanding, some of the most beautiful combinations of light and shadow are produced when the sun is directly in front of the camera. This is particularly true when clouds and water constitute the principal elements of the composition. Provided the full intensity of the sun's rays are lessened by a misty atmosphere, or a strata of cloud over the sun, one need not hesitate to make an exposure even when the sun comes within the field of the lens. About the only trouble that may occur when the sun is not sufficiently obscured is a certain amount of halation around its image, or the appearance of a weak secondary image of the sun elsewhere in the picture, usually in the form of a corona-like circle. The last mentioned is most likely to be produced when a lens that possesses a number of reflecting-surfaces is employed.

Although it seems to be considered the orthodox thing to warn beginners against over-timing sea-shore-snapshots, I shall vary this advice by saying "Don't let the boggy of overexposure keep you

from giving sufficient exposure to register gradation properly in the shadows or dark parts of a subject." The amount required to do this is usually less—sometimes very much less—than is necessary in the case of an open landscape, yet it is possible to under-time seriously many marines, particularly those which possess strong contrasts. The average shore-scene, and shipping, need but one-quarter the time of a moderately open landscape with foliage; and it is possible to cut the time to one-eighth when dealing with water-and-cloud effects. On the other hand, such material as a wharf with shipping, or a dark, rocky foreground, seen against the light, usually presents an extremely long scale of tones, a large proportion of which is dark, and in such a case the exposure must be increased accordingly. It is advisable not to rely solely upon one's judgment in the matter of timing, but to make judicious use of an exposure-meter which measures the actinic quality of the light.

I have emphasised the need to give sufficient exposure because an under-timed and over-developed negative never shows a perfect range of tone-gradation. Either the delicate modulations in the middle register and at the light-end are rendered in too harsh a manner or the shadows print as black blots. Of course, a good thing may be overdone, and enough exposure is better than too much; particularly when one is dealing with a subject that contains but a short range of contrast.

Although the correct exposure, photographically speaking, is generally brief enough to catch without blurring such moving objects as are commonly met with alongshore, it may not be amiss to mention what are the slowest exposures that may be given different kinds of moving objects; for such information oftentimes gives one the confidence to make a slow exposure in a weak light, or when the employment of a ray-filter is desirable. Incoming waves and breaking surf, strolling figures at a moderate distance from the lens, and sailing-craft or steamers moving at ordinary speed—seen from a shore or pier—may be photographed with a shutter-speed of 1/25 second. Shipping at anchor or drifting slowly, reflections around the wharves, et cetera, may be obtained by as slow an exposure as 1/5 second, or even longer timing on a very calm day. If in the course of picture-making, one elects to embark upon the briny deep—no matter how deep—the fact that the camera is used from a moving viewpoint alters matters; for we now have to consider the fact that a sudden movement of the camera may cause the image to move with greater speed than the movement of the subject alone would occasion. Aboard a steamer or



A QUIET HAVEN

WILLIAM S. DAVIS

motor-boat under power, the vibration set up by the engine must also be allowed for. The transmission of vibration to the camera can be reduced considerably by holding the instrument clear of one's body or of any part of the vessel, yet, when all precautions have been taken it is not advisable to give a slower exposure than $1/50$ second; and it is better to raise this to $1/100$, if object and camera are traveling in opposite directions, laterally to each other.

On what occasions should a ray-filter be used is a question that the beginner is often at a loss to answer confidently. Taking it for granted that there is nothing to prevent giving several times longer exposure than would be needed normally, the matter can usually be decided by noting the colors found in the principal masses of tone; keeping in mind that the purpose of a yellow filter is to render blues and violets in

approximately their true visual tone-values, which results, practically speaking, in brightening the translation into monochrome of yellow, yellow-green and orange. Consequently, when the beauty of the effect is dependent upon the preservation of natural contrast between parts of a blue or violet-tint and others of a lighter tone and different color, one need feel no hesitation to employ a filter. As examples I mention white clouds in a blue sky; a sunlit white sail or flying spray against a light-blue sky, and a sandy beach with sky and water on a bright day. Subjects which show only grayed tints or hues and closely related colors may be rendered satisfactorily without the aid of a filter. In this class one may generally place: fog-effects, scenes enveloped in yellow sunshine, subjects on overcast days, gray clouds, and sunsets with masses of dark, broken cloud seen over a light, open foreground.



OUT OF THE MIST
W. H. C. PILLSBURY





EDITORIAL



Impromptu Group-Photographs

THE lure of spring is at hand, and outings will be the order of the day. With the exception of the untiring Appalachians, whose excursions are throughout-the-year features, enterprising camera-clubs are among the earliest nature-lovers to take to the open. Later, with the unfolding of glorious summer, will come outing-parties of all sorts, and the bathing-beaches will be alive with pleasure-seekers. At all these outdoor-gatherings, the snap-shooter will be in evidence. Many a group-photograph will be made—often a serious affair, but generally quite impromptu. Usually, the outdoor group-photograph of a party of excursionists is made to serve as a memento of the occasion, and each member of the group is promised a print by the well-meaning camerist. It is with regret that the Editor right here must record the sad but undeniable fact that in many instances the anticipated print fails to arrive. To be quite frank, it rarely is sent, and during many interesting events that follow, the matter is forgotten by all persons concerned. It is but a little snapshot made, perhaps, on the spur of the moment. The various members—in joyful mood—flock hurriedly to a favorable spot, assume an interested pose, and, in a few moments, there is a brief demonstration of approval—a feature of the day had been consummated. Save, perhaps, the ladies of the party, no one is particularly interested in the outcome of this hastily made snapshot, and so the event passes into oblivion. But, on the other hand, the expert camerist of the party, who does nothing by halves, arranges his group with customary skill—having previously selected a suitable spot with a pleasing and appropriate setting—notes with an experienced eye the potential menace of the sun's dazzling rays and, at the propitious moment, snapshoots his group. Here, maybe, is an instance where those who are interested make arrangements to obtain a print. All the same, Providence sometimes intervenes, and the quickly made and often neglected snapshot is destined to play an important part, as shown by an incident in which the Editor assisted.

It was the day of the annual excursion of the English High School class of seventy-three, in 1919, when, before the party ascended Blue

Hill, a carefully arranged group was snapshot by the camerist of the class—the Editor. Two years later, the class-secretary called upon him, for the purpose of borrowing the negative of the group-photograph made on that particular occasion, as a member of the class had passed on and the bereaved family had no picture of him with the exception of the one contained in the above-mentioned group. As the negative had been carefully preserved, it was an easy matter to prepare an enlarged and satisfactory portrait. Again, only recently, a similar occurrence took place. Another member of the famous class of seventy-three had suddenly died. His aged, widowed mother searched in vain for a picture of her only son. In her sorrow she sought the advice of the class-secretary, who cheerfully reported that the departed son was included with others in the Blue Hill group-photograph. In a few days, the bereaved mother was consoled by the gift of a beaming likeness of her only son.

In another but dissimilar case, a certain individual suddenly became mentally deranged and disappeared mysteriously. The distracted wife, in calling on the daily press to aid in the search of her missing husband, could find no picture of him except one that had been made when he was a boy. She was then persuaded to advertise for a possible group-photograph in which he might have figured with friends on one of his many fishing-excursions. To her delight, she received such a print from one of his business-friends, who had kept it as a souvenir of a very pleasant trip. The negative could not be found; but as the photograph was a clear one, the figure of her husband was deftly separated from the rest and transformed into an enlarged portrait. By its aid, the missing man was traced and restored to his family. Then there is the group-photograph that was made in a spirit of fun by children at play. Strange to say, the snapshot was successful and—welcome; for it included the only existing picture of a child killed, accidentally, on the following day!

All this goes to prove that the little, unpretentious snapshot of an outdoor-group, made under auspices however trivial, should not be treated lightly; that each member should own a print, and that the negative be preserved and be quickly available to meet a possible contingency.



ADVANCED COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Advanced Competition
Wolfeboro, New Hampshire, U.S.A.



Prizes

First Prize: Value \$10.00.
Second Prize: Value \$5.00.
Third Prize: Value \$3.00.

Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Prizes may be chosen by the winners, and will be awarded in photographic materials sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books. If preferred, the winner of a first prize may have a solid silver cup, of artistic design, suitably engraved.

Prints may be regarded as ineligible for a competition if any of the following rules are not fully complied with by the contestant.



Rules

1. This competition is free and open to photographers of ability and in good standing—amateur or professional.

2. Not more than two subjects may be entered, but they must represent, throughout, the personal, unaided work of competitors. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered into competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

3. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail. All prints should be mounted on stiff boards. A narrow margin is permissible.

4. Each print must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer, and printing-process. Enclose return-postage in this letter. Data-blanks sent at request.

5. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he shall have received official recognition.

6. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data. Criticism at request.

7. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other. Large packages may be sent by express, prepaid.

8. Competitors who have won three first prizes within a twelve-month become ineligible to compete for prizes in this competition for two years thereafter.

Awards—Advanced Competition

Child-Studies

Closed March 31, 1924

First Prize: Kenneth D. Smith.
Second Prize: Walter P. Bruning.
Third Prize: Otho Webb.

Honorable Mention: W. A. Burnham; A. J. Deering; H. V. Durkee; J. H. Field; Herbert J. Harper; Arthur T. Henrici; Dorothy Jarvis; J. T. Johnston; Franklin I. Jordan; Winston H. Pote; William D. Rawling; U. M. Schmidt; Alfred S. Upton; Elsa B. Versfelt; H. L. Wallis.

Subjects for Competition—1924

"Pictures by Artificial Light." Closes January 31.
"Miscellaneous." Closes February 29.
"Child-Studies." Closes March 31.
"Street-Scenes." Closes April 30.
"Bridges." Closes May 31.
"Marines." Closes June 30.
"Landscapes with Clouds." Closes July 31.
"Mountains and Hills." Closes August 31.
"Summer-Sports." Closes September 30.
"Architectural Subjects." Closes October 31.
"Domestic Pets." Closes November 30.
"Indoor-Genres." Closes December 31.

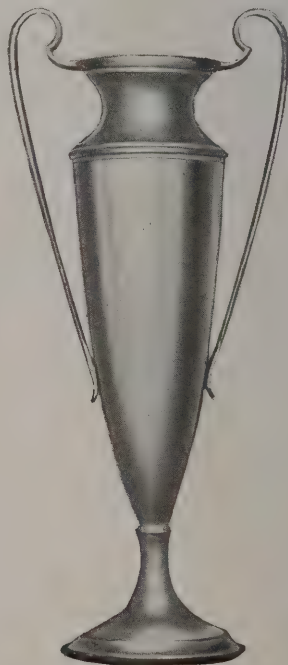


Photo-Era Prize-Cup



OUTWARD BOUND
KENNETH D. SMITH
FIRST PRIZE—CHILD-STUDIES



ECSTASY

WALTER P. BRUNING

SECOND PRIZE—CHILD-STUDIES

Advanced Workers' Competition

THE two outstanding qualities of the work of Kenneth D. Smith are originality and imagination. The artistic worker in photography deals necessarily in monochrome, and when he competes with the painter in the representation or interpretation of a tangible motive he is clearly at a disadvantage—at least this is the opinion of the painter. I do not concede this, except so far as the use of colors is concerned. Nevertheless, the artist-photographer in compensating for the absence of color lays stress on composition, gradation and expression; and that is why, at a time when painters and sculptors are engaged in pursuing fantastic notions—in the hope of evolving a new style of art—the rational pictorial worker is marching triumphantly onward. He seems to have come into his own and, when doing his best, succeeds in satisfying an intelligent and discriminating art-loving public.

Mr. Smith is fortunate in the choice of his title, "Outward Bound". The beholder wonders just what the artist intended to portray. The boy may be gazing at an outgoing ocean-liner bound to Europe. Or is it a large sailing-vessel about to begin a long

voyage to the antipodes? And it is not idle to assume that the little man is adrift or becalmed, far from shore and beyond immediate aid. Or, who knows but that he is lost in reverie and that, mentally, he is "outward bound"? Mr. Smith's picture appeals strongly to the imagination and, in this respect, the artist's mission is fulfilled. The boy is so placed in the stern of the craft, that he has ample space before him. The attitude spells facile repose, yet suggests intense interest. The face is averted and gives no inkling of what is going on in the boy's mind. If an adverse criticism were offered, it would be that the near side of the boat, particularly the gunwale, attracts too much attention. This, the substructure and foreground of our picture, should be in a low key, if possible; but as the boat is light in color—white, probably—and as considerable light is reflected from the surface of the water, the critic may be asking too much. Again, the critic may be unreasonable if he object to the empty area beyond the stern of the boat, for surely it is water, although its character is but faintly indicated. The explanation of this apparent shortcoming might be that the intensity of the sunlight on the water annihilated all structure and detail; so why worry? These remarks, although



"MY DOGGIE!"

OTHO WEBB

THIRD PRIZE—CHILD-STUDIES

perhaps somewhat desultory, should make it plain to the student-reader that "Outward Bound" has outstanding merit—sufficient to warrant the award of the silver-cup—and that its author is but human.

Data: July; morning; $3\frac{1}{4} \times 4\frac{1}{4}$ Auto-Graflex; 7-inch Wollensak Verito lens; stop, F/8; 1/20 second; Graflex Film; pyro; tank-development; enlarged on Wellington Cream Crayon Rough.

If the sensation of ecstasy, pure and unalloyed, also immediately infectious, can be expressed more delightfully than has been done by Walter P. Bruning in his child-study, shown on page 336, it will be a well-nigh impossible task. The tiny clasped hands, as they are drawn up, toward the face, help to express the feeling of supreme delight. The lighting and technique are masterful, and there is nothing whatever to detract from this child-portrait which, as an example of pure joy, must be a priceless possession of the parents. There may be those who would have placed a toy in the baby's hands or a cap on its head, which would be detrimental to the artistic result. Others would have preferred a lively background—something suggestive of the nursery. Such additions would appear not only superfluous, but prejudicial. Thus the value of simplicity of composition is as important in the portrayal of children as of adults. Mr. Bruning deserves to be complimented for this example of his exceptional skill as an artist-photographer.

Data: made indoors, at the baby's home; 5×7 view-camera; Wollensak $11\frac{1}{2}$ -inch Verito lens (using rear-combination, about 20-inch focal length); Hall-dorson Flashbag (about 8 grains Agfa flashpowder); Eastman Panchromatic Film; pyro; tray development; enl. on Eastman Portrait Bromide E. Rough Lustre.

Another pleasing illustration of happy childhood is offered by Otho Webb, author of "Wild Birds and the Camera in Queensland", which appeared in May PHOTO-ERA MAGAZINE. As a lover of birds, Mr. Webb should be fond of children, and this he surely is, as may be seen from his "My Doggie".

This engaging group exemplifies the artist's valuable faculty of composing a picture without distracting influences. He is satisfied to form his two models into an inseparable group and to select a setting that shall be appropriate and harmonious, as well as simple and effective. With commendable judgment, the artist has subordinated the character of the setting. By doing so, he has brought his little group into relief and given it all possible interest. At the same time, he has not committed the common error of destroying the nature of the environment. The beholder cannot fail to see that it is grassy ground which the group occupies. The position of the child is delightfully natural, and its little companion also seems to be unconscious of the presence of the camerist. The apparent spontaneity of the incident constitutes the great charm of Mr. Webb's picture. The illumination could not be more satisfactory, and, as there are no distracting objects lying about, the observer may concentrate his attention on this object-lesson of artistic achievement and childish sympathy.

Data: made in Australia; late afternoon, against the diffused sunlight; $3\frac{1}{4} \times 4\frac{1}{4}$ Voigtländer Alpine Camera; Collinear lens F/6.8; used wide open; 1/15 second; Ilford Panchromatic plate; pyro-soda; enlarged on Illingsworth's Cream Rough de Luxe Bromide (seven years old); Johnson's Amidol.

WILFRED A. FRENCH.



1—Andrew
Dorothy Jarvis

2—Vera
H. L. Wallis

3—Jane
Franklin I. Jordan

4—Old-Fashioned Miss
Herbert J. Harper

SELECTED HONORABLE MENTION PICTURES
CHILD-STUDIES





SUBJECT FOR NEXT COMPETITION

ADVANCED WORKERS



Advanced Competition Landscapes With Clouds Closes July 31, 1924

THE importance of clouds in landscapes is being understood by amateur and professional photographers. Moreover, several manufacturers have placed moderate-priced ray-filters on the market to assist the worker in his effort to avoid what has long been known popularly as a "bald-headed" sky. However, right here let me point out that there is such a thing as over-correction for clouds and the result is spectacular but not truthful. An approaching thunder-storm lends itself to tremendous massing of clouds in the form of thunder-heads and black wind-clouds; but soft, fluffy clouds on a quiet summer afternoon should not be portrayed as approaching storms by incorrect use of a sky-filter.

There are several ways to obtain clouds in a picture. The best is to select a day when the clouds are part of the landscape and record them truthfully with or without the use of a ray-filter. Many workers print in clouds from other negatives. This may be done provided it can be accomplished without the observer being aware of it. Better have no clouds at all than misfits which would be quickly detected. Again, it is possible to break up a white expanse of sky by a little crayon work or use of an air-brush on the finished print. However, with present-day photographic equipment it is possible to make pictures with clouds in them, provided that there are any clouds at the time of making the exposure.

Although it will be of more interest for the reader to photograph the clouds with the landscape, yet he may find some valuable hints about introducing clouds in landscape in the article by E. M. Barker, in the December, 1922, issue of PHOTO-ERA MAGAZINE. Mr. Barker gives full directions how to accomplish this feat, together with illustrations of the screens used to do the diffusing where the two negatives come together in the finished print. As we remarked elsewhere, the addition of clouds should be done so well that it cannot be detected by the observer.

We have all seen many snapshots which were well done technically but lacked the appeal which well-reproduced clouds always give to a composition. Those of my readers who have not given this subject very much consideration will find much pleasure in the selection of good landscape and cloud-effects. It is amazing the difference which is made by a few clouds in an otherwise uninteresting bit of landscape. Even bleak moorlands or sand-dunes are rendered pictorially beautiful by clouds which harmonise with the scene. In fact, the open sea has been rendered spectacular in the extreme by including the right sort of clouds. Then, again, the curve of a hill, a group of birches, a point of land, a mountain-top, an old farm, a corn-field, a country-road, a meadow-brook, or a quiet pond will often become a pictorial gem provided the photographer can wait for the day and the hour when the right clouds are in the right place. To be sure, it requires time and patience, but the rewards are great.

My suggestion would be for those who wish to learn more about clouds to obtain a good book or chart with

pictures of the different cloud-forms. Then, go out and select one scene which possesses pictorial possibilities. Make a picture of it as often as possible under all conditions of weather, light, time of day and cloud-formations with filter and without. By studying these pictures carefully, it will be possible for the worker to understand exactly when to use a filter and when not to do so, the best time of day to make the exposure and how to place the clouds in the composition to the best advantage. It will be better to confine the study to one selected scene than to run the risk of becoming confused with several different problems. I venture to say that after the worker has made a dozen or two pictures of the same subject, as indicated, he will be able to apply the knowledge he has gained to any pictorial problem and do so successfully.

Clouds in landscape-pictures are somewhat of a puzzle to many amateur photographers, and a brief explanation as to why they are recorded at some times and not at others may be worth while. There are two types of clouds, one that may be easily recorded by almost any camera without the use of a filter, and another type that cannot be made to show unless a filter is used. Clouds that are clearly outlined against the sky may be easily recorded on the film so that the clouds and the landscape will appear in the print, and if we look for the reasons that the light clouds against a blue sky record themselves without a filter, we shall not be long deciding when and when not to use a filter.

Daylight is composed of all colors. It takes all the colors of the rainbow to make a true white light, or daylight. Every film or plate is more sensitive to the blue in white light than to any of the other colors which go to make up the white light. This explains why, when no filter is used and all the blue in the white light is allowed to reach all parts of the film, the blue sky will reproduce in as light a tone as the white clouds whenever the exposure is long enough to record the landscape. The sky itself is simply over-exposed.

However, the sensitive emulsion is more sensitive to white light than to blue, which is only a single one of the colors that make up the white light. It is because of this that pictures of distant landscapes which require only short exposures and in which the blue does not have time to over-record, can be made without a filter, and show the landscape and the white clouds in the blue sky when the atmosphere is free of haze. However, a nearby landscape is another kind of picture. We must give much more exposure for a nearby landscape than for a distant landscape; and so, to record the clouds, the blue sky and the details in the landscape we must use a filter which will prevent some of the blue from reaching the film.

There is usually no advantage in using a filter for gray clouds, because the gray will photograph gray both with and without a filter. Should the blue sky be shown breaking through the gray clouds the filter would prove a drawback to the picture, for it would make the sky photograph in about the same tone as the clouds. The yellow, orange and red-tinted clouds which we see so often in the western sky, at sunset or late in the afternoon during the summer and autumn, may be easily recorded without the use of a filter.

It may be of interest to mention a few observations that I have made out on Lake Winnepesaukee or along its shores. No doubt, what I have to say may be true of other lakes in other parts of the world. I am virtually convinced that large bodies of water reflect back light from the sky and clouds. This fact is borne out by some very interesting cloud-effects which I obtained without the use of a ray-filter. Those who have examined these pictures always ask what type of ray-filter I used. When I reply that none was employed, they are inclined to question my statement. However, when I explain my theory with regard to the illumina-

my suggestion that every reader do a little experimenting on his own account. Nevertheless, my brief observation may be of some value and perhaps lead to other interesting facts about photographing clouds. I might add that there is no more fascinating part of camera work than watching for cloud-effects to help build up a beautiful landscape. And as one waits patiently for the desired cloud to sail by, there are many opportunities to study a flower, to hear the song of a bird, and to attempt to understand the dynamic power of nature.

The summer-months offer the pictorialist exceptional opportunities to do cloud hunting with the



MT. MANSFIELD FROM UNDERHILL, VERMONT

THE PHOTO-CRAFT STUDIO

EXAMPLE OF INTERPRETATION

tion of cloud-formations by reflected light from the water, my friends admit that there may be some truth in it. At any rate, I know that the same sort of clouds photographed over land do not reproduce so well as they do over water. There is an unmistakable roundness, billowness and beauty about clouds photographed over water.

Then, too, in making pictures of cloud-effects across an expanse of water, especially after sunset, I find that a comparatively long exposure, let us say, F/16 and 1/10 second, yields good results. In cases where the sun is still above the horizon, but "buried" in heavy clouds through which light-rays are streaming, I find that an exposure of 1/25 at F/16 usually is sure to obtain a good negative. All such pictures I make without a ray-filter.

In photography, it is well to work out one's own pictorial salvation. By that I mean that my experience with clouds may or may not apply to the worker in Illinois or California. Theoretically, it would seem that similar conditions in any part of the world should produce identical results. However, different altitudes and atmosphere will make a variation possible. Hence,

camera. In fact, it is really somewhat exciting, especially when a lively breeze speeds the clouds along and an exposure must be made at the psychological moment or else wait, perhaps, for hours or days for another opportunity to get the composition just right. The present competition is designed to encourage our subscribers and readers to take a keener interest in clouds and their relation to landscapes. In cases where time is not limited, a beautiful picture with clouds should be the goal rather than one with a "bald-headed" sky. There are comparatively few days when some clouds are not in the sky and these may be captured with or without the use of a good ray-filter according to the conditions of light and weather. There is an element of technical skill and good judgment about meeting the requirements of the competition which should bring out the "sporting spirit" of my readers. There is much pleasure in store for those who will strive earnestly to send a good picture into this competition. They will know more about clouds, photography and the great outdoors than ever before in their photographic experience.

A. H. BEARDSLEY.



BEGINNERS' COMPETITION

Closing the last day of every month
Address all prints to PHOTO-ERA MAGAZINE, Beginners' Competition
Wolfeboro, New Hampshire, U.S.A.



Prizes

First Prize: Value \$3.00.

Second Prize: Value \$2.00.

Honorable Mention: Those whose work is deemed worthy of reproduction in later issues will be given Honorable Mention. This includes a certificate suitable for framing and a coupon which will entitle the holder to a credit of Fifty Cents towards a subscription to PHOTO-ERA MAGAZINE, or towards the purchase of photographic books listed with the coupon.

Subject for each contest is "Miscellaneous".

Prizes, chosen by the winner, will be awarded in photo-materials, sold by any dealer or manufacturer who advertises in PHOTO-ERA MAGAZINE, or in books.

Prints may be regarded as ineligible for a competition if any of the following rules are disregarded.



Rules

1. This competition is open only to beginners of not more than *two* years' practical camera-activity, and whose work submitted here is without any practical help from friend or professional expert. A signed statement to this effect should accompany the data.

2. Workers are eligible so long as they have not won a first prize in this competition. Winners of the first prize automatically drop out permanently, but may enter prints in the Advanced Class at any time.

3. Prints eligible are contact-prints and enlargements up to and including 8 x 10 inches.

4. Prints representing no more than *two* different subjects, for any one competition, and printed in any medium except blue-print, may be entered. They should be simply and tastefully mounted. Subjects which have appeared in other publications are not eligible, nor may duplicate prints be sold, or entered in competitions elsewhere, before PHOTO-ERA MAGAZINE awards are announced.

5. Prints on rough or linen-finish surface, and sepias, are not suitable for reproduction, and should be accompanied by smooth prints having the same gradations and detail.

6. Each print entered must bear the maker's name and address, the title of the picture, and the name and month of competition, and should be accompanied by a letter, *sent separately*, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in this letter. Data-blanks sent at request. Criticism at request.

7. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA MAGAZINE, unless for special reasons. This does not prevent the photographer from disposing of other prints from such negatives *after* he has received official recognition.

8. Unsuccessful prints will be returned only when return-postage at the rate of one cent for each two ounces or fraction is sent with data.

9. Prints should be carefully packed between two layers of cellular board so cut that the corrugations run at right-angles to each other.

Awards—Beginners' Competition

Closed March 31, 1924

First Prize: M. S. Shaffrey.

Second Prize: Ralph J. Burroughs.

Honorable Mention: Richard B. Chase; Ralph Freud; James Lee; Sukezo Takayoshi; Robert M. Varnum.



Let the Beginner Keep His Eyes Open

In this column, and elsewhere, I have tried to make it clear that it is a good investment to purchase the best possible camera and lens within the financial limitations of the beginner. And I am not contradicting myself when I say that even with the best possible equipment, the beginner will not be assured of pictorial success. There is something else behind the photographic outfit, no matter how good it may be. I refer to the keeping one's eyes open. Unless a beginner possesses or cultivates the power of observation, he will be one of those who goes for a walk in the hills and comes back without making an exposure—"because there wasn't a thing to photograph!"

No doubt, the reader has met the individual who goes to a social gathering and reports afterwards that "there wasn't a congenial soul in the whole crowd". Another man attends the same affair and is delighted with the spirit of good-fellowship. Why the difference? It isn't the clothes, color of necktie or style of shoes; but it is the manner with which a man meets other men and goes out of his way quietly to make himself agreeable and interesting. He should be a good listener and close observer. To him every man in the room should be of interest and worth studying as an individual. However, the man who reports a dull time is usually the one who makes no effort to be agreeable or to interest himself in others. He sees nothing to study, observe or learn in the men about him. He doesn't make a good listener because he is not interested and the result is that one man's profitable, happy evening is dull and boring to the other. All of which brings me to suggest the importance and value of keeping one's eyes and ears open socially and photographically.

Well, so far so good; but how may this bit of sermonising be applied to the photographic work of the beginner? Let me take the reader for a little walk along an ordinary country-road. Nothing much to photograph? Let's see. Just ahead there is a bend in the road and a splendid old elm lends itself to a pleasing composition well balanced by an old stonewall. Next, two boys are coming along on their way to a swimming-pool and with them is a dog. This is such a carefree, happy group that, as they come near, we stop, pretend to photograph something else and make the exposure just as they look up with a smile in answer to our good wishes. No sooner have the boys disappeared than a farmer with a load of hay appears and, by climbing up a bank, we get a pleasing perspective of the winding road and the load of hay adds just enough life to make our composition typically rural. A few



SUNSET

M. S. SHAFFREY

FIRST PRIZE—BEGINNERS' COMPETITION

steps further along the road, we come upon a fine clump of daisies which are placed in striking relief against a large, weather-worn boulder. A little ingenuity is required to shelter the flowers from the light breeze; but after several interesting attempts we manage to press the release at the psychological moment and we have a nature-study added to our exposures. The road now leads up a hill and from its top we obtain a view of rolling country which is divided up like a checker-board by fields and woodlands. A number of clouds come sailing across the sky and we wait until these reach their allotted stations in our composition and again we press the shutter-release. An old, windswept pine silhouetted against the same clouds causes us to make another exposure before we leave. The road now makes an abrupt descent into a small valley and, to our delight, we find a bubbling brook and a little waterfall which require careful planning for composition and correct exposure. However, we do our very best and continue our walk until the road brings us out at a cross-roads hamlet. Here we photograph the front of the "country-store" with its "cracker-barrel" customers and catch one or two characters as they come and go, while we rest ourselves on the "piazza" and talk to the proprietor. Would you believe it, I have had an intelligent gentleman take such a walk with me and remark, after we returned, that he didn't see anything much to photograph; and, mind you, I have not exhausted the available material; I have only scratched the surface.

My object in appearing to "beat about the bush" is to make clear, if I can, that by keeping his eyes and ears open any beginner may enrich his intellectual and photographic life. He will see beauty where he never saw it before; he will become interested in people who used to bore him, and, if he is of the right stamp, he

will grow spiritually. No man can look at a clump of daisies by the roadside and not be compelled to bow in acknowledgement of a power greater than his own. The clouds, the trees, the sea, the mountains, the lakes and at night the very stars above drive home to him the fact that there is a Heavenly Father. The beginner, by means of his Brownie camera, has access to all that awaits the advanced worker with his imported reflecting-camera. Neither can produce pictures of true pictorial value and beauty unless he masters his camera, keeps his eyes open and his heart as well.

A. H. BEARDSLEY.

Beginners' Competition

At first glance, Mr. Shaffrey's "Sunset" reminds one of one of Turner's spectacular marine pictures. One can easily imagine how magnificent must have been the sight that met the gaze of the camerist and caused him to make a snapshot of it. Of course, he could not hope to convey an adequate impression of its overpowering glory. In his effort to portray his sunset, Mr. Shaffrey displayed not a little knowledge of pictorial composition, for he has refrained from placing the principal object of his picture, the sun, in the center of the picture-area, and has contrived to have the barge, on the horizon, appear somewhat to one side, although the two onlookers are dangerously near the middle. The shore is a meaningless dark strip and the only serious flaw in the picture. It could have been held back in the printing quite easily. The same is true of the shadow-side of an incoming wave.

Data: Made near San Francisco, October, 1923; 5.45 p.m.; light: rose and gold color; 4 x 5 Rev. Back Auto-Graflex; Carl Zeiss Tessar; focal length, $8\frac{1}{4}$ inches;



A HAPPY THOUGHT

RALPH J. BURROUGHS

SECOND PRIZE—BEGINNERS' COMPETITION

stop, F/11; 1/25 second; Eastman's Panchromatic Film; pyro; enl. on Wellington Soft Cream Chamois.

The young philosopher in his bath has been admirably portrayed by Ralph J. Burroughs. It would have been better had he occupied the other end of the tub, so as to give more room to his cogitations. One may wonder what bearing his thoughts may have on the serious problems which beset his country; and yet it is more than likely that whatever the nature of his conclusions, it would not equal in gravity the false step taken by any of several selfish politicians who have been prominently in the limelight during the past four months. Our little sage in the bath-tub is weighing something far less serious than what he would have us believe. The extreme simplicity of the design, the lighting and adequate workmanship are features that redound to the credit of the young worker.

Data: July, 8.30 A.M.; fair light; $2\frac{1}{2} \times 4\frac{1}{4}$ (1A) Pocket Kodak, old style, set focus; $\frac{1}{2}$ -inch single lens; with portrait-attachment at largest stop; instantaneous; Eastman roll-film; M. Q.; print on Nova-Brom Vigorous Cream Mat.

WILFRED A. FRENCH.



Did you know that—

It is well to err on the side of giving a little too much rather than not enough exposure?

THE side of a clapboard house does not make a pleasing background for a portrait?

THE picture, especially a view, can often be improved by a liberal trimming of the print?

FILMS are affected by moist heat and, therefore, should be developed as soon as possible after exposure, especially when the weather is sultry?

How to Pose Children

THE picture in this issue on page 346 for the consideration of Our Contributing Critics has a bit of a story connected with it. Mr. Jordan relates the circumstances with regard to the making of the picture as follows: "I was wandering around Deal Lake when I spied two boys fishing. They were sitting on the spot where I wanted to set up my camera. They had already caught two or three sunfish, not over three inches long, and, when I asked them to move over to the other end of the wharf so that I could make their picture, they objected because the fishing was so good where they were. I said, 'Oh, go ahead. The fish are much bigger over there.' They reluctantly moved over and as I was setting up the camera not two minutes later one of the boys dropped in his line and with a wild yell he pulled out a pike not less than eighteen inches long. There was the wildest excitement. The fish coughed up the tiny hook on the edge of the wharf but the boys were afraid to pick him up. I dashed out and carried the fish up the bank, and the boys beat him into insensibility with a stick. The boy in the canoe had paddled over to see what all the excitement was about, and declared that it was the biggest fish ever caught in the lake.

"I sent the canoeist out in the lake to get him in the picture, and the boys quickly settled down to their fishing. I was no longer a photographer, but a genius who had conjured a monster from the deep. My camera might have been a machine-gun and they would not have lifted their eyes from their lines. I had told them exactly where the biggest fish they ever caught was, and there might be another there. So, if you want to pose children so that they will not be conscious of the camera, don't be a photographer—be a genius."

WILLIAM JORDAN, JR., Atlantic City, N. J.



THE CRUCIBLE

A MONTHLY DIGEST OF PHOTO-TECHNICAL FACTS

Edited by A. H. BEARDSLEY



The Glazing of Prints

FAILURES in the glazing of prints often arise when least expected, and there is no lack of methods to clean and wax glass-sheets, writes A. Callier in *Le Photographe* (Ghent). When so many other formulæ exist, the reader will perhaps excuse one more; if he is prepared to try it, he will find the process sure and easy. A tepid solution of gelatine, of concentration 2 per cent., is poured on to a glass-sheet carefully freed of grease. This sheet is allowed to drain and dry in a vertical position.

When this film has dried, a second layer is superposed, composed as follows:—

Pyroxyline (entirely soluble)	45 gms.	1½ ozs.	38 grs.
Vaseline-oil	2 c.c.s.	34 minims.	
Amyl acetate to make	1000 c.c.s.	35 ozs.	

After having thus collodionised the previously gelatine-coated glass-sheet, the collodion is drained off and is collected for re-use. When dry, the sheet is ready. *It can be used indefinitely.* The damp prints are applied to it in the customary way and, when dry, they will usually detach themselves. It is to be noted that, in this collodion-solution, it is the vaseline which plays the essential rôle. Why? What is its rôle? What exactly is the cause of sticking?

However strange it may appear at first sight to suppose that the adhesion results from the interpenetration of two bodies, everything seems in fact to confirm this hypothesis; none of the surfaces are porous.

In particular, as far as collodion is concerned, numerous experiments in filtration have been made with special collodion membranes; and it appears reasonable to suppose that the vaselined collodion which we have described dries to an almost impermeable film. By virtue of this impermeability, the prints do not stick.

As regards the under-layer of gelatine, the purpose of this is to ensure the adhesion of the collodion-films to the glass. We desire to draw the attention of those concerned with the making of color screens to the uses to which the above described process may be put in work of this sort. *The British Journal.*

Grainless Paper Negatives

THOSE who make enlarged negatives on bromide paper may not know of a dodge by which a great deal of the grain ordinarily seen in paper negatives can be avoided, says a writer in *The Amateur Photographer*. It is to pin up the bromide paper on the easel with its back to the lantern, so that the enlarging is done through the paper itself. The exposure required is increased three or four times at least, according to the translucency of the paper; but the extent of this can easily be found by trial and allowed for. The result is an image which is exceedingly granular, when seen by reflected light; but on holding it up to the light and looking through it, the grain vanishes in a way which is most surprising to anyone who sees it for the first time. What has happened, of course, is that the

image which has been formed includes a negative-image of the grain itself, and these two neutralise each other to a very great extent. The paper must not be waxed or treated in any way afterwards, to make it more translucent, or grain may reappear; but it might be worth trying to see if it could be made more translucent before exposure.

Fixing Developed Prints

IN preparing bromide and gaslight prints it is often the custom to put them rapidly one after the other into the fixing-bath in order to save time and solution. If two or more come together they are very apt to stick and prevent the full action of the bath in spots and later causing yellow or brown stains. With the beginner, the cause of these stains is frequently not understood and he is disposed to blame them to poor manufacture. Unfortunately, fixing is not always practised as carefully as it should be, for upon thorough work done here depends the durability of the silver-print. When a number of prints are placed in the fixer at one time, care should be taken that they be turned over frequently and float freely in the bath. It is also advisable to use two fixing-baths, as has often been recommended. This has the advantage that, when the first bath becomes somewhat exhausted, if the prints are put in a second bath they are surely fixed and the changing prevents any sticking together. With large prints, like bromide enlargements, a thorough fixing is in this way assured.

Photographische Rundschau.

To Improve Contrasty Negatives.

VIOLENT contrasts in a negative are naturally repugnant to everyone of artistic taste. Correct exposure and careful development are the best means to ensure the desired softness; but we are all apt to make mistakes and therefore should learn how to remedy them. The ordinary methods of reducing present some drawbacks. The following method will enable us to convert a hard negative into one capable of giving rich and soft prints.

First, place the negative in a bath composed of—

Saturated solution of bichromate of potassium	10 parts
Water	100 "
Hydrochloric acid	3 "

Do not use more acid than the quantity given, otherwise the coating is apt to peel off. Leave the plate in the bath for ten or fifteen minutes and watch its action by looking through the negative and by diffused light; then, wash it until all color of the bichromate disappears and redevelop in the following:

Sodium sulphite crystals	30 grains
Amidol	7 "
Water	1½ ounces
Alcohol	1½ "

First, dissolve the sulphite in the water; then add the amidol and finally add the alcohol gradually. Shake

well after adding each ingredient. Let the solution stand until all particles in suspension settle and decant the clear liquid. Use fresh developer for each plate; but there is no need to take more than will fairly cover the plate. The strengthening can be followed by the eye. When the desired intensity is obtained, wash and dry. This solution acts effectively only on glass.

Photograph: Moderne.

Sepia-Toning with Liver of Sulphur

THIS toning is recommended by the Société Gévaert for their developing-paper "Artos" and doubtless will be found good for some of our American papers. After developing with metol-quinone, fixing and abundant washing, the prints are placed in a bath of 3 parts of liver of sulphur (potassium sulphide) in 2000 parts of water, which cannot be increased. This is used cold, i.e., about 60 to 65 degrees Fahr. Toning takes from 20 to 30 minutes. A longer time will not hurt, but is useless. A number of prints may be toned at a time, but they should be moved about from time to time so that the bath may act uniformly. In winter, it is well to warm the bath to about 70 degrees, otherwise it will work rather slowly. The liver of sulphur solution is at first of a greenish-yellow color, but becomes turbid when used; this, however, does not affect its working. When the bath is exhausted it loses its color and should be thrown away. After toning, the prints are washed and fixed in a 10 per cent. hypo-bath, then well washed again and dried.—Exchange.

The "Pepper Process"

THE "Pepper Process" is a sort of dusting-on or atomising method in which the sensitive coating can be spread upon any material and the picture developed by blowing a colored dust upon it. The procedure is as follows: 8 ounces of white pepper are digested in 1 pint of benzol; then a 5-per cent. solution of gum damar in benzol is made; then a thick solution of rubber similar to that in pneumatic tires is necessary. For use one part of each of these solutions is mixed with 10 parts of the pepper solution and filtered. The support is brushed over with this and sensitised with bichromate, and when dry is exposed to direct sunlight under a diapositive. After exposure a colored powder is dusted over it and the superfluous powder brushed off.

Care of Darkroom Benches

THE one great drawback to the usual table used for developing and kindred operations is that when a liquid is spilt, however quickly it may be wiped off, the wood absorbs quite a large amount of it, says a writer in *The New Photographer*. When the liquid thus absorbed evaporates, a fine powder is left on the surface of the wood which may easily give rise to spots on any sensitive surface. Moreover, this powder persists in forming, and it may take some time before it actually ceases to come out from the wood.

An easy method to prevent solutions from soaking into the wood is to give the surface a coating of paraffin-wax, and may be accomplished as follows: A cake of ordinary paraffin-wax is well rubbed over the surface until a thin layer is formed on it. On passing a fairly warm domestic flat-iron over the layer thus produced, the wax is melted, and in this condition readily sinks to a small depth into the wood. When hard, the surface thus treated is quite impervious to most liquids, and

spilt liquids may now easily be wiped off. Also by rubbing the wax-coated surface with a warm duster, a very high polish may be obtained, giving quite a pleasing appearance.

Removing Prints from Ferrotypes Tins

WITH a sponge wash tin with hot water and then rinse in cold water. Drop 3 or 4 drops of 3-in-One oil on tin, rub it over tin well with palm of hand using enough cold water to spread freely, then lay tin face down on a blotter and with a towel wipe off surplus water on back. Turn face up and wipe face with cheese-cloth to remove water, then polish with dry cheese-cloth.

Wash tins occasionally in hot water and it is not necessary to oil and polish so often; once in two weeks is sufficient, we find, where tins are in use every day.

Abel's Weekly.

Some Acids Used in Photography

PHOSPHORIC acid is the weakest of the mineral acids. It forms a clear, colorless, odorless, syrup-like liquid which must be protected from air which contains ammonia. In commerce, it generally comes in a 20-per cent. solution. Technically, it is produced by digesting phosphates in sulphuric acid. Phosphoric acid is identified chemically by adding ammonium-molybdate in presence of muriatic or nitric acid, when it forms yellow needles which are soluble in alcohol. In photography it is used as an addition to platinum toning-baths. Tartaric acid comes in white crystals of an intensely sour taste, readily soluble in water and alcohol, but not in ether. It is made from tartar which is deposited on the sides of containers of vinous liquors during fermentation. Photographically, it is used to acidify developers and to prepare acid fixing-baths.

Das Atelier.

Brown and Platinum Tones on Gaslight-Paper by Simple Development

To obtain prints of a brownish or platinum tone on gaslight-paper by development the following simple developer is used: Pyrocatechin solution 1:50 and carbonate of potash solution 1:10, equal parts. For certain makes of paper this is good; but not containing any sulphite, it does not keep long when exposed to the air, and is therefore not so good for repeated use. A recently introduced developer called "Platinol", to which is added 25 parts of the soda-solution, is said to give a beautiful brown-violet tone, fixing in a 1 to 10 hypo-bath.—Exchange.

To Write in White on Photo-Prints.

WITH the following preparation one can write on the dark part of developed or citrate prints with an ordinary pen: Water 50 parts, potassium iodide 10 parts, gum arabic 1 part, iodine 1 part. Allow the liquid to act for some time and wash well. The writing will then be found bleached white.

Resourcefulness

RESOURCEFULNESS is a more valuable asset than a complete kit of tools; and if the attempt at solving your own mechanical problems does nothing more than stimulate the cultivation of this trait, you will be amply repaid for your efforts in this direction.

C. W. L.



OUR CONTRIBUTING CRITICS



"GOT A BITE!"

WILLIAM JORDAN, JR.

YOUR CRITICISM IS INVITED

Whoever sends the best criticism (not over 200 words) before the last day of the current month, will receive from us a three-month subscription to PHOTO-ERA MAGAZINE.

The winning criticism, in our opinion, is the first one printed below. Criticism should be helpful and courteous.

THE Swan's Pool? Yes, sure enough, there is the swan and there is a body of water that might be called a pool. So far, good. But swans, as everybody knows, are aquatic animals, and one would naturally expect to see an aquatic animal in aquatic medium. In this case the swan is standing on the ground. True—ducks, geese and swans do sometimes walk on land, and so do horses, cows and mules sometimes swim in water. But there is such a thing as natural and harmonious environment. In other words, the swan ought to be where he belongs and where he is graceful and charming—in the water. He is horrid and out of place on land.

And how about the "harmonious environment" that artistically should bring out, supplement and emphasise the main idea? Does the background do so in this

case? Admitting that the scene was snapped in a public park and the photographer couldn't avoid the background, why did he make it so distinct? Why not blur it a bit? Was there no atmosphere, no misty softness over that body of water? The "distance" is not only distinct—it almost strikes you in the eye, so clear and sharp is it.

The worst feature is the puzzling and distracting foreground. What are those irregular streaks of black? Wagon-road? No; they are too irregular for that. Let's see; may be it is a crack in the earth. If, so, could it be the result of alternate thawing and freezing? Hardly. Or, may be it was the result of an earthquake. Still, that doesn't look like an earthquake. Well, what is it? Who knows?

And so the mind of the beholder goes wandering hither and yon, pulled here and there, running off on a tangent, lost in a maze of speculation.

The fault of the picture? Lack of simplicity and concentration—foreground distracting and inharmonious—background of confusing interest—main idea inappropriate and graceless. E. L. C. MORSE.



THE SWAN'S POOL

CORNELIA CLARKE

THE PICTURE CRITICISED THIS MONTH

THIS picture, to my mind, has nothing whatever to do with the swan. As a picture, is more interesting without it. The strange black reflection of the tree at the right takes you straight into the water where there is nothing of interest. The crossed shadows on the grass also distract and confuse the eye. If the strong light directly in front of the swan and across the pool were not in the picture, the eye would be more interested in the swan. The only way to make the picture of any interest is to cut off the top of the picture at about the further shore, then trim five-eighths of an inch from the bottom of the print, and then cut almost three-eighths of an inch from the right side. Miss Clarke's pictures are always interesting for their extreme simplicity; but this picture is lacking in that essential.

JOSEPHINE M. WALLACE.

In offering a criticism of the work of others, perhaps it is more charitable to look for what we can commend before we begin to condemn. Let us therefore say at once, that the placing of the principal object in "The Swan's Pool" is all that could be desired. In no other position would he be of more help to the composition.

There is also a pleasing sense of depth to the picture suggested by the relative tone-values and crispness of definition in objects on the near and distant shores of the lake respectively.

To turn reluctantly to the demerits of the picture, we cannot help remarking the hard arbitrary lines which divide it in such a clean-cut manner, into three parts; the "wiriness" of the branches against the sky and the somewhat unpleasant patchiness of the foreground. In an attempt to be helpful one might suggest as aids to composition in similar subjects: The use of a slightly lower viewpoint. The inclusion, where possible, of a tree-trunk on the near bank, as a connecting link between upper and lower parts of the picture. Slight diffusion to eliminate the wiriness of bare branches against the sky.

W. P. WOODCOCK.

In "The Swan's Pool", unity is lacking. The interest is so nearly equally divided between the swan, on the shadow-broken bank, and its balancing mass—the stone (or is it a snapping turtle?) in the water, and the repetition of the composition in the cemetery-drive and monuments in the upper half of the picture, that the attention is repeatedly shifted from one to the other. By dividing the print at the line of the farther shore, one of the three horizontal bands of tone is eliminated; and by trimming away a portion of the foreground and the left side of the lower half, a picture may be had which would be pleasing in composition, strengthened in unity, and beautiful in the rendering of the tonal values.

WM. O. YATES.



OUR ILLUSTRATIONS

WILFRED A. FRENCH



THE illustrations which accompany the review of the Eleventh Pittsburgh Salon, by William A. Alcock, LL.B., pages 302 to 308 inclusive, have been deservedly praised by that well-equipped writer and eminent pictorialist. I heartily agree with him in his artistic estimate of these pictures, and he will not take it amiss, I am sure, if I venture to state how they impress me, inasmuch as this is expected of me.

As Mr. Alcock truly remarks, Mr. Kellmer—a professional portraitist of national reputation—reminds the well-informed observer of a Dührkoop or a Garo in his manner of characterisation. The vigorous portrayal of the subject, frontispiece, the contrasting masses and the absence of accessories, save the well-placed cane, give the picture a distinction that impresses the beholder instantly and deeply. The severely plain background adds greatly to the simplicity of the composition.

The Irish village, pictured by Dr. Chaffee, page 304, reminds me of a poem by Goldsmith, notwithstanding that the winding street is not entirely deserted. With poetic feeling and artistic skill, Dr. Chaffee has begun his theme in a low key and proceeds in well-graduated accents until the climax is reached—the brightly lighted turn of the street with a luminous sky rising beyond. It is a masterpiece in composition, interpretation and breadth of treatment.

"The Flirt", page 305, is a successful story-telling child-study. By emphasising the shadows under the cup, the artist produced an admirably balanced result. As I have often suggested, in these columns, the student need only to lighten such shadows temporarily, or convert them into halflights, by covering them with some harmless white substance, to note what would have happened had the artist not done the correct thing. In this particular instance, the child's head would threaten to topple over because of the lack of proper support, and this has been supplied by the shadow side of the child's hands and wrists.

Ah! a picture by Misonne, page 306. This, indeed, is as fine an example of this master's inimitable art as I have ever seen. Heretofore, it has been my fortune to see only landscapes of exquisite tracery and charming cloud-effects, with or without figures. But in "Sur la Porte", there is the intimate human interest which makes this theme almost a genre. With admirable discretion, the artist has placed the main figure with back to the observer, and also in an attitude of momentary relaxation—easy, natural, becoming. The advancing figure fully meets the exigencies of perspective and proportion. The atmospheric quality is delightful and what one may expect only from Misonne. Every object, every light and every *nuance* is exactly in the right place, and there is never any question regarding the motive of the slightest touch of the master's hand, which, in the case of a Misonne production, is infallible. Long may the photographic world be privileged to enjoy the artistry of our Belgian artist! It so happens that a replica of "Sur la Porte" glorifies my sanctum; also that I am able to append the data, which I obtained from M. Misonne himself.

Data: May, 1923; 9 x 12 cm. Zeiss camera; 15-cm.

Carl Zeiss Tessar; print, double transfer, T. 1 C, No. 103; size 10 x 15 inches; print, a full-toned grayish green bromoil.

It is a long time since our readers have beheld a reproduction of a picture by the genial worker, John Paul Edwards. Through the courtesy of Mr. Alcock, —to whom PHOTO-ERA MAGAZINE is indebted for all the illustrations of the last Pittsburgh Salon—they are permitted to see a halftone of his interpretation of the river Thames, at London. I can add nothing to Mr. Alcock's fully merited eulogy of this impression of the historic river spanned, at this point, by Blackfriars Bridge, with the old Shot-Tower in the distance, at the left, and the Temple with Hotel Cecil at the right, both seen in the dim distance. A broad shaft of sunlight is making a seemingly hopeless attempt to break through the proverbial London fog and gladden the eyes of the poor humans below.

The "Chinese Actor", page 308, gives the impression of being a brilliantly successful achievement of a difficult task. The figure is certainly well spaced, cleverly posed and admirably balanced. The workmanship is superb and highly creditable to the worker's technical ability.

In examining the aerial photographs reproduced on pages 310, 311 and 312, the observer cannot but wonder at the progress that has been achieved by photography aided by the airplane. It would take skilled engineers and draftsmen weeks, or even months, to accomplish what now is made possible in a fraction of a second. Topographically, the result is perfect. To think that a complete bird's-eye view of a large city can be produced in such a manner and in so short a time, borders on the marvelous. Here we study the aerial map of the city of Boston, showing the Charles River as it shapes its course towards the sea.

Data: made by Lieut. A. W. Stevens, U.S. Air-Service; K-2 18 x 24 cm. camera; 12-inch H. E. Aerial lens; Eastman Panchromatic Film.

In showing the buildings of the Massachusetts Institute of Technology, in Cambridge, Mass., page 311, aerial photography becomes an invaluable aid to the architect. With mathematical accuracy—clear and without distortion, the noble group of buildings asserts itself. If any additions are to be made, and the surrounding land is available, the Technology authorities are enabled to see at a glance what are the possibilities—merely by consulting the aerial photograph. Data: same as the preceding.

The correct topography of woodlands is one of several advantages in having access to an aerial photograph like the one made of Intervale, White Mountains, N.H., page 311.

Data: same as preceding, and altitude, 5,000 feet.

Last, but not least, is the picture of Mt. Washington, the highest elevation in the White Mountains, N.H. (page 312), which offers ample proof that pictorial aerial photography is a future possibility. But it will require special skill, quick perception and instantaneous action, not to forget physical fitness. Fancy the poor painter trying to make a sketch while frantically holding on to his sketch, lest the wind carry it off! Here, then, the photographer would have the

field all to himself. Lieut. Stevens snapshot his mountain at a favorable moment. There are lights and shadows, beautiful gradations, and white fleecy clouds to heighten the interest.

Data: same as preceding, only 12,000 altitude.

In Mr. P. A. Smoll's interesting and helpful article on how to make friends with the birds and how to photograph them, there are several illustrations which prove convincingly that the author made friends with a Hummingbird family. If the reader will recall the diminutive size of these beautiful birds, he will appreciate the technical difficulties involved in making these illustrations. Especially, when it is recalled that Mr. Smoll does not believe in so-called tricks to outwit the birds but chooses to walk up to the nest, camera in hand, and make the exposure without any preparation other than first to win the birds' confidence and friendship. Data will be found in the article.

Aided by Mr. Davis' well and clearly written text, the observer will appreciate the subtle beauty of the four illustrations on pages 326 to 331 inclusive. Being a picture-maker of the first rank, Mr. Davis rarely makes a picture that invites adverse criticism, unless it be an illustration of a fault to be avoided. In the four examples in this issue, spacing and balance are the outstanding merits.

Data: "The Margin of the Land", page 326; made near Orient, L.I., home of Mr. Davis; shows a bit of the Sound beach on a bright August day; 1.45 P.M.; stop F/8; Ingento A ray-filter; Ansco Speedex Film; Ansco formula; enlargement on Gevaert Novabrom, grade 10 V. "Sunlit Waters", page 328; made at Orient, L.I., 4.45 P.M.; late summer day; bright sunshine; stop F/11; 1/100 second; Ansco Speedex Film; pyro (½ grain to ounce of water); enlarged on P. M. C. Bromide. "Up for Repairs", page 328; made in Greenport, L.I., shipyard; stop F/11; Ansco Speedex Film; pyro; 1/10 second; print, Gevaert Novabrom. "A Quiet Haven", page 331; a little basin at Greenport, L.I.; 10.50 A.M.; clear day; stop F/8; ray-filter over lens; 1/10 second; Kodak Speed Film; pyro, after preliminary treatment in Desensitol; print, Gevaert Novabrom. In above-given exposures, a 2¼ x 3¼ Conly, Jr. camera fitted with a 4¼-inch R. R. lens was used.

While exploring Boston Harbor for promising camera-material, last December, W. H. C. Pillsbury—elevated to the presidency of the Union Camera Club, Boston, at the club's May meeting—made several tentative shots at some sea-gulls flying not very high above the water. When he developed the exposures, he was astonished to find a bird poised in the air and not far from a passing tug. The result proved to be even more artistic than he had expected, and so he "ventured" to show it to me for criticism. I pointed out to him—as he was already aware—how superbly balanced was his composition: the bird was placed as happily as it was possible so to do, and the position of its wings and the turn of its head could not be more favorable than if they had been posed to order, forming an admirable balance to the tug-boat below.

Data: made in December, 1923, 2 P.M.; good light; 2¼ x 3¼ Icarette camera; Carl Zeiss Tessar Ic F/4.5 lens; 1/100 second; with stop F/8; Eastman Speed Film; Amidol; enlarged on Defender Velours Black.

Honorable Mention

As a photographer of children, Mrs. Jarvis has achieved a high reputation, owing to her strongly expressed sympathy for the little ones and her innate artistic feeling. "Andrew" (No. 1 on page 338) doesn't show that "he'd sooner have a tooth pulled than his

picture taken". Far from it. He not only went like a lamb, but when he came under the cheerful influence of Mrs. Jarvis, he thought that it was "real fun", and so the picture was a success. The artist, here, has placed her simply attired sitter against a corresponding background and so Andrew appears just as he is—without "frills" of any kind. Despite his white hat and suit—usually the bane of discriminating portraitists—but here admirably subdued—the little man's happy countenance, well-modeled and well-lighted, asserts itself.

Data: June, 10 A.M.; light from four windows; 5 x 7 Graflex; 8¼-inch Verito; at F/6; Seed 30 plate; Actinol; Defender Velours Buff Plat. Mat.

The little lady (No. 2) shows that she has been posed carefully and has been obedient to the artist's will. The result is a dignified, conventional portrait.

Data: Made in a London home, by the light of a single window; 11 A.M.; sunshine outside; 3¼ x 4¼ Reflex Camera; 6-inch Struss lens; stop, F/4; Imperial Flashlight Plate; Rytol; tank-development; print, Wellington Cream Crayon Smooth Bromide.

Who can resist the little charmer, "Jane" (No. 3)? I, of the many, capitulate gladly. This childhood's happy hour must have given the artist (the father) great pleasure to secure; for, undoubtedly, it was he who caused this outburst of merriment. As a photographer of long and successful experience, Mr. Jordan planned and produced a well-composed picture. The placement of the lively model and the foresight as to the motion of the porringer directed by the plump little hand, are worthy of praise.

Data: Snapshot on the porch; August, 11 A.M.; diffused light; 4 x 5 Graflex camera; 6½-inch Dynar lens; stop, F/6; 1/10 second; Eastman film; pyro; tank-dev.; enl. on Artura Carbon Black.

Demure and dressed up in the costume of by-gone days, the "Old-Fashioned Miss" (No. 4) looks out from beneath the great bonnet. The theme taken by the artist necessarily precludes the thought of a simple design, but the serious little face of the model prevails and holds the observer's attention.

Data: Made at Mr. Harper's studio; 5 x 7 camera; 8¼-inch Wollensak series II Velostigmat; stop, F/4.5; artificial light; 3 seconds; Eastman Portrait Film, Super Speed; Metol-Hydro; print, Eastman's Portrait Bromide Old Masters, O.

Example of Interpretation

LANDSCAPISTS will welcome the opportunity afforded by our July competition, "Landscape with Clouds". Mr. Beardsley, on page 339, suggests the many ways in which the subject may be treated. One of these is the open landscape with a background of mountain-scenery topped by a cloud-filled sky as pictured in the distant view of Mt. Mansfield, Vermont, by the Photo-Craft Studio. Unfortunately, data are lacking.

Our Contributing Critics

IN wrestling with the pictorial problem, offered by William Jordan, Jr., page 346, our assistant art-editors will be interested to read the author's remarks anent the making of the picture which will be found on page 343 in this issue.

Data: Deal Lake Park, from Allenhurst, N.J. side; August 23, 1923; 3.40 P.M. (Standard); bright light; 4 x 5 view-camera; 7¼-inch Wollensak Verito F/4; stop F/5; ray-filter, K 3; 1/10 second; Imperial Panchromatic plate; Metol; desensitized with Pina-cryptol Green; enlarged on Velours Black White semi-mat through Verito lens at F/5; dev. in M. Q.



ON THE GROUNDGLASS

WILFRED A. FRENCH



The Successful Group Photographer

THE photographer had just snapped his group and, as he was putting the plateholder containing the exposed plate back into the carrying-case, he remarked, "Now those of you that want prints of this group, please step up and I'll take your name and address. I'll be ready to send them out the day after to-morrow." One member of the group, a middle-aged man, smiled incredulously and said, "See here; you don't seem to know your business. You haven't even developed the plate you've exposed, you don't know if you've got a good picture or not, and here you are taking orders for prints! Seems to me you've got considerable confidence!" The photographer kept right on detaching the camera from the tripod, folding the latter and putting the outfit back into the carrying-case, saying: "It's because I know my business that I am taking orders prepared to deliver prints the day after to-morrow. I'll bet you ten dollars to your one, right now, that the picture I just made is satisfactory in every way—well lighted, sharp and good. What's your business, may I ask?" "I'm in the real estate business," replied the skeptical one. "Well," resumed the photographer, "did you ever rent an apartment before they had even begun to build the apartment-house?" The other said that he had. "Well, then," retorted the photographer, fastening the straps of his carrying-case, "I've done a great deal more. I've got a first-class exposure tucked away in this box and all I've got to do now, is to develop it and then make my prints. I guess I know how to do that. How many prints will you have, Sir?" "I'll take three," said the real estate man, "and here's the money. How much are they?"

A Guide to Appreciation

THE foreword to a catalog of paintings of flowers by a well-known artist—the pictures being exhibited in a prominent Boston art-store—caught the eye of the Editor, who cheerfully presents it for the thoughtful and kindly consideration of the reader of PHOTO-ERA MAGAZINE. Here it is:

"The art of ——— possesses three distinct qualities. First, a quiet vitality derived from the ability to conquer an artistic problem and render the same in an understandable manner. Second, a grace of composition that comes from a simple, straightforward, selective approach to nature. Third, and very important, a valuable attribute of color, seen for its own beauty but in a certain harmonious key relating it always to the truth of nature's coloration. Within the scope of this threefold field of synthetic activity, so vital to good painting, the artist gives free play to a temperament that reacts to the joyous things of life as seen in the dancing color of New England Gardens."

Isn't this soulful, lucid and gripping? The author of these noble words is himself an artist; and if any photo-pictorialist intending to exhibit a collection of his pictures desires to utilise this writer's ability in a similar way, he can have his address for the asking.

The Automobile in Photography

To be subject to coincidences, is the almost daily experience of the Editor. Some of them are really startling as when, for instance, you associate some minor incident with a distant friend and at that very moment the postman enters and hands you a letter from him! Sometimes, a person of whom you chance to be thinking, actually appears in person, as if by command! Call it telepathy, psychology or anything you like; it enters into the life of every sensitive, observing person.

Here is a case connected with photography, but only indirectly. While standing at an Elevated station, on Boylston Street, one day, and carrying in his hand an envelope containing a photograph he had made of an attractive landscape, last summer, the Editor noticed a handsome limousine approach and stop directly in front of him. The owner proved to be an acquaintance attached to a local, foreign consulate. The number-plate bore the figures F 11. The Editor was invited to accept a "lift". After having seated himself beside his host, he was invited to show the contents of the envelope, if a photographic print, as his host, too, was an amateur photographer. Gladly complying, the Editor was asked to give the data, including the size of diaphragm used, and it happened to be the number of the automobile in which he was riding, *viz.*, F 11!

An Ardent Wish

ROBEY-FRENCH Co.'s store, in Bromfield Street, attracted a crowd of spectators, for Mr. Dockray was demonstrating the Ciné-Kodak. Said a man to the operator, "Wish I was a heavy smoker, and expensive cigars at that!" "What's the big idea?" responded Dockray. "Why, then I'd knock off smoking, and with the money saved I'd buy one of your motion-picture cameras!" sagely remarked the enthusiastic spectator.

One who Sticks to his Job

EVERYBODY knows Papa A., one of the oldest photo-dealers in the Metropolis. Said a customer to him one day: "I tell you it does me good to see a man who sticks to his job as long as you have!" "Well; I'm not the only one. There's John, my errand-man. He came to me forty years ago. He is still sticking to his job!"

A Flat One

AFTER having passed (motored) through the hilly country of northern Vermont, the Editor found the section from Rouses Point to Montreal less interesting—as even as a billiard-table, figuratively speaking. His companion, equally disappointed, asked, "How does it appear to you, dear?" "Flat!" was the decisive answer. At that moment a passing motorist shouted at us, "Flat!", and, stopping, we found that to be actually the case. A front tire was flattened out!



EVENTS OF THE MONTH

Announcements and Reports of Club and Association Meetings, Exhibitions
and Conventions are solicited for publication



42nd Annual Convention, P. A. of A. Milwaukee, Wis., August 4 to 9

I AM sure all the members of the photographic profession who are in the habit of attending conventions will be pleased to know that plans are well under way to obtain the old style "one-way certificate" with which you are familiar. This certificate will be obtained from local ticket-agents and require validation at Convention Hall to obtain the return-trip for one-half fare. Members and dependent members of the Association will be entitled to this privilege, provided the return-trip is made by the same route as that to the convention.

Now, folks, here is another proposition. You all know how eager you are to view the work of your fellow-photographer at the conventions and I hope this year you will help make the Picture Exhibit an exhibit that will go down in the history of the photographic profession as well as an exhibit that will be remembered by the public who view the pictures. Now is none too early to begin getting those pictures ready. The last date for opening pictures has been set for July 19. That isn't as far away as it may sound. Pick up your calendar and look, you will see that there are not many working-days between now and time to send those pictures, and I am sure you want to give the pictures you intend sending, time and consideration. The members of the photographic profession should consider it a privilege to have their pictures hung at the "National Salon". We want the co-operation of the profession in making this year's "National Salon" a joy and pleasure to your officers, the manufacturers and dealers and the public. All pictures must be mounted and should be sent to Milwaukee addressed as follows: Photographers' Convention, c/o S. R. Campbell, Jr., General Secretary, The Auditorium, Milwaukee, Wis. (Picture Exhibit.)

WINONA SCHOOL

June, and well over half of the registrations have been received for the Winona School. Did I say half—my error, I should have said three-fourths.

Director Towles hasn't unfolded all of his plans to us; but I can say this much—that I am sure that the arrangements he has completed will be very satisfactory and the few remaining details will be completed after Mr. Towles' trip to Winona Lake.

S. R. CAMPBELL, Jr.

Adirondack Mountain Club Exhibition

THE New York Chapter of the Adirondack Mountain Club will hold an exhibition of photographs at the National Arts Club in New York, from June 9 to 20 inclusive. This will be the first exhibit of its kind ever held by the Club. The exhibit will not be competitive nor is it intended to be one of a general pictorial character, but will specialise in photographs of Adirondack scenery although there will be some photographs of the mountainous country adjacent to New York City. The purpose of the exhibit is to arouse interest in the objects and activities of the Club in the Adirondack region and to stimulate the interest of the club-membership in photography.

The Ten Per Cent. Tax on Cameras and Lenses

At the present time when so much attention is being directed to the reduction of taxes, it may be well to call our readers' attention to Section 904 Revenue Excise Tax Article 17, 10% tax on cameras and lenses. Those who feel that this tax should be repealed have the opportunity now to write or telegraph their senators and congressmen so that the matter of repealing these taxes may be brought to the attention of the Senate Finance Committee at once.

It might be pointed out that cameras and lenses are the only articles subject to excise taxes which come under the head of apparatus used by a large number of men to earn their living. In short, cameras and lenses are the tools of their trade and this appears to be a very unjust discrimination against the photographic business. These taxes affect approximately 11,000 photographic studios, over 1,000 industrial photographers, hundreds of press-photographers and motion-picture photographers, also a great many scientific and professional men who use photography in their work. Moreover, the Federal Government, States and virtually every large business or educational institution has a photographic department. In a sense the amateur side of photography is quite negligible when one considers the importance of photography from an industrial, scientific and educational standpoint. We hope that our readers will express themselves clearly in Washington without delay through their senators and congressmen.

The Photo-Finishers Association of America

As a result of a meeting of the photo-finishers of five Western States, held at Cedar Rapids, Iowa, on December 8, 1923, plans were made for a convention of Photo-Finishers of America, which convention was held at Minneapolis, Minn., February 21 and 22, 1924. At that time seventy-five owners of finishing-plants were present and held a very instructive and entertaining meeting, adopted a constitution and by-laws, discussed price-lists, ethics and gathered useful information from each other. The stenographic report of the doings of the convention is to be published in book form. If any of our readers desire a copy, they may obtain it by sending a dollar to T. R. Phillips, secretary P. F. A. of A., Washington, Iowa. Another meeting of the association is being arranged for some time in the latter part of October, probably at Chicago.

John A. Schultz, Sr.

WE regret to announce the death of Mr. John A. Schultz, Sr., president of the Schultz Novelty & Sporting Goods Company, Inc., 122 Nassau Street, New York City. For many years this company, through the interest and co-operation of Mr. Schultz, has sold PHOTO-ERA MAGAZINE and encouraged many business men to adopt photography as a splendid pastime. We extend our sympathy to relatives, friends and business-associates.

The Malta Salon of Photography

THE pictorial photographers of Malta have shown their activity in matters photographic by organising a Salon of their own. Living as they are in what probably is the most picturesque and interesting island in the Mediterranean; being a people endowed with noble artistic instincts and enjoying for many centuries, by reason of personal contact, the best of European influence—particularly that of the English—the Maltese have developed a standard of artistic expression that is distinctive, and worthy of recognition.

Now, the Maltese workers are preparing to hold a Salon of Photography in the Section of Artistic Photography of the National Museum of Malta. The formation of this Salon is due entirely to the personal efforts of Paul Agius-Catania, an energetic worker of the town of Bircara, near Valetta. The board of directors is composed of men prominent in the arts and sciences, namely, Prof. Tem. Lammit, Director-General of the National Museum, Valetta; Hon. Senator Count Alf. Caruana-Gatto, LL.D., B.A.; Prof. Augusto Bartolo, LL.D., B. Litt, F.R.H.S., M.L.A.; Joseph Despott, Director of Natural and Pantheological History Section, National Museum; Chevalier Edw. Caruana-Dingli, painter; Paul Agius-Catania, D.P.S., F.R.G.S., Honorable Secretary.

The pictorialists of Europe and America are invited to send prints to the Maltese Salon which will be held during the course of the present year. Each exhibitor will receive a diploma, and the prints thus honored will remain the property of the Maltese Salon. The closing-date and other important details will be announced in the next issue of PHOTO-ERA MAGAZINE.

Another Prize-Contest Begun by Willoughby

THE firm of Charles G. Willoughby, Inc., 110 West 32d Street, New York City, has made announcement of a prize-competition, open to amateur photographers who reside within a radius of fifty miles of New York City. The regulations are rather long, and contestants are requested to obtain a copy of the complete rules before entering prints. The general idea behind the contest is to bring out the art of story-telling with a camera. The pictures which will be considered best will be those which concern the cheerful incidents of everyday living.

In judging the competition five factors will be considered, the attractiveness of the subject, composition, interest of the idea in the picture, appropriateness of the setting and the quality of the photography. There will be three classes of pictures, according to the size of the prints, with five prizes in each class. The first prize in class C (the largest prints) will be \$50.00. All pictures should have been made since October 31, 1923. The competition will close on October 31, 1924.

Scientific Photographs for Exhibition of Royal Photographic Society

THE Royal Photographic Society of Great Britain is holding its sixty-ninth annual exhibition in September and October of this year. This is the most representative exhibition of photographic work in the world, and the section sent by American scientific men heretofore has sufficiently demonstrated the place held by this country in applied photography. It is very desirable that American scientific photo-

graphy should be equally well represented in 1924, and, in order to enable this to be done with as little difficulty as possible, I have arranged to collect and forward American work for the Scientific Section.

This work should consist of prints showing the use of photography for scientific purposes and its application to spectroscopy, astronomy, radiography, biology, etc. Photographs should reach me not later than Saturday, June 14. They should be mounted but not framed. There are no fees.

I shall be glad if any worker who is able to send photographs will communicate with me as soon as possible so that I may arrange for the receiving and entry of the exhibit.

A. J. NEWTON,
Eastman Kodak Co., Rochester, N.Y.

A New British Color-Film Invention

THE new process of color-kinematography invented by Mr. Claude Friese-Greene, and exploited by Spectrum Films, Ltd., 17 Shaftsbury Avenue, London, W.1, was demonstrated on March 25 at the Holborn Empire Theater before a gathering of press-representatives and other visitors. The program with its wide variety of subjects was a good test of the capabilities of the process. The report of the showing was that on the whole the colors were reproduced with remarkable fidelity to nature, although in some of the outdoor-scenes there was a lack of the blue color, the sky at times appearing more of a green, but the demonstration gave convincing evidence of the progress that is being made in color-kinematography.

The process is reported as one easy to manipulate, as the panchromatic negative-stock used costs but a few cents a foot more than ordinary film, and the ordinary positive film-stock is used for printing, and then passes through an additional operation that costs less than a cent per foot. The camera requires a rotating disc-attachment, which can be introduced into most types of cameras. A slight increase in the light is required for exposure, but not much over 15% more than for a monochrome film.

"What Pictorialism Is"

WE are pleased to welcome No. 192 of *Photo-Minature* which is a distinct contribution to information on the subject of pictorial photography. No less an authority than F. C. Tilney is the writer; and, whether we always agree with him or not, what he says is worth our attention. We recommend this number to those of our readers who are trying to find themselves pictorially. We shall be glad to fill orders promptly.

Co-Operative Advertising in England

WE note the co-operative advertising campaign in England is to be made possible this year by a gift of £7,500 from the Kodak Company. The advertising campaign is a broadly-conceived plan of bringing to the notice of the public the attractions of photographic portraits as articles which repay the expenditure of money in immensely greater ratio than hundreds of other things, which are profusely advertised. This campaign, which is to be launched without delay, is the first attempt to strengthen and consolidate the position of the portrait and commercial photographer among his modern competitors. In making their gift to this fund Kodak, Ltd. expressly stipulate that no reference shall be made to them in any advertisement.

Royal Photographic Society's Exhibition

THE Royal Photographic Society of Great Britain will hold its sixty-ninth annual exhibition from September 15 to October 25, 1924. The exhibition will be divided into three sections, first for pictorial prints, second for pictorial lantern-slides, color-transparencies and prints, and the third for natural-history subjects, photomicrographs, radiographs, astronomical and spectrum photographs, stereoscopic work, scientific color-work, technical applications of photography, and kinematography. Entry-forms and photographs should reach the Secretary, Royal Photographic Society, 35 Russell Square, London, W. C., England, on or before August 15, 1924.

The October issue of *The Photographic Journal* will be a special Exhibition Number, and will contain a large number of reproductions of prints shown at the exhibition.

Entry-forms may be obtained from the secretary at the London address or from PHOTO-ERA MAGAZINE.

Photographic Exposition at Vigo, Spain

THE consuls representing thirty-three countries in Vigo, Spain, have planned an exhibit of photographs and photo-mechanical prints during the whole month of August, 1924, for the purpose of spreading knowledge in the district of the commerce, industries, resources, progress and riches of their respective countries. These consuls have invited governments, states, cities, trade-promotion bureaus, business-organizations, firms and individuals to send appropriate material.

The American Consulate in Vigo offers its assistance to all those in the United States who may wish to send exhibits for the exposition, and will give the greatest possible publicity to all the material that is sent and hopes to provide a large exhibit and to stimulate the demand for American goods in this territory.

Further information regarding the exhibit may be obtained from the Bureau of Foreign and Domestic Commerce in Washington, D.C.

A New British Photographic Magazine

WE have just received Volume I, Number 1 of the new photographic magazine *Snapshots*, published monthly by The British Photographic Manufacturers' Association, Ltd., Sicilian House, Southampton Row, London, W. C. 1, England. It is an interesting little magazine, of thirty-two pages and cover, with many illustrations, and some valuable helps toward the attainment of successful photography. The magazine is offering prizes for pictures entered in its competitions, the first prize to be £5 5s. and the next ten prizes of half-a-guinea. The subject for the first competition is "First Picture of Spring", and for the second competition is, "A Jolly Photograph". Without a doubt, British photographic manufacturers and dealers will derive much benefit from the wide sale of this new photo-journal. We wish it success.

Exhibition at the Brooklyn Institute

THE members of the class in bromoil at the Brooklyn Institute, conducted by Miss Sophie L. Lauffer, held an interesting exhibition of photographs at the exhibition rooms from April 14 to 19, 1924. Some thirty-four exhibitors had over one hundred prints on exhibition, made by various processes, mostly bromide and bromoil, although carbons, carbros and gums were represented.

William S. Davis Is a Busy Man

OUR readers are very familiar with the illustrated articles which William S. Davis writes from time to time. As we have pointed out, Mr. Davis is an artist as well as a pictorial photographer. He is now exhibiting a large oil-painting of shore and clouds at the Brooklyn Society of Artists' show. He has a marine at the Connecticut Academy of Fine Arts, Hartford. At the International Exhibition of the Print Makers Society of California, held at Los Angeles, he had one engraving on wood and a print from a linoleum block. He sent a collection of prints to the Fort Wayne show and now has in hand an order for a dozen watercolors to be produced in color for calendars. To say the least, Mr. Davis is a busy man, artistically and photographically.

Insufficiently Addressed Mail

THE Post-Office Department has recently issued a bulletin regarding the annual loss caused to the people of the United States by poorly or insufficiently addressed mail-matter. The Department estimates that over twenty million pieces of mail are sent to the Dead Letter Office annually on account of insufficient address and the lack of a return address on the letter. Over two hundred million pieces of mail are forwarded annually by means of the use of "directory service", which takes the time of the post-office employees from their regular work of delivering the mail. The Post-Office Department urges that the street-address be plainly printed on all letterheads and envelopes and that it appear in all newspaper and magazine advertising. The use of a return address on every piece of matter mailed is also urged by the Department.

White Summer School of Photography

THE summer school of photography under the auspices of Clarence H. White will be held at Canaan, Connecticut, from July 7 to August 29, 1924. Students will have the personal supervision of Mr. White in the use of the camera in the field and studio, for landscape and portraiture. The course is designed to give the student the advantage of practical instruction and a pleasant summer-outing. Further information may be obtained from Clarence H. White, 460 West 144th Street, New York City.

Airplane-Photography Would Aid Farmers

THE practicability of using airplane-photography to ascertain crop-acreages is being tested by the Division of Crop Estimates, Federal Bureau of Agricultural Economics. Preliminary experiments have been completed in the vicinity of Tallulah, La. Cotton, corn and hay were the only crops considered in the experiment. It was found that the crops were recognizable in photographs made at altitudes varying from 5,000 to 7,000 feet. At a height of 10,000 feet a picture represents an area of approximately one and one-half square miles. The camera used in the recent experimental flight was adjusted to make pictures 7 x 9 inches in size. Knowing the altitude from which the photograph was made, the focal length of the lens, and the size of the print, with the aid of a planimeter the actual acreage of the field can be calculated. From observations made at altitudes varying from 500 to 1,500 feet, it is possible to report on the conditions of the crops. In a three hours' flight five hundred square miles of crops can be observed.

Franklin I. Jordan and Real Service

DURING the past winter Franklin I. Jordan, of the Jordan and More Press, Boston, has conducted a photographic course at the Boston Young Men's Christian Union. It was well attended from the outset and the students unconsciously grew to share their instructor's enthusiasm and his eagerness to have them grasp the fundamentals of the best in photography. Read Mr. Jordan's statement to prospective members of his class:

"Photography is a means of expression. A very beautiful and effective instrument in skilled hands, capable of preserving records or of conveying information in most graphic form, of giving delight by sheer abstract beauty, or of expressing and imparting the finer and more subtle sensations of the mind. Its mechanical processes are full of fascination and interest. Mastery of their details will provide you with an instrument capable of expressing your ideas with ease, grace and precision. *Ave atque vale.*

FRANKLIN I. JORDAN."

The course was unusually well planned out in advance and it included a thorough and practical consideration of cameras and lenses, exposure, development, printing, composition, enlarging, portraiture, lantern-slides, the market and processes. We believe that the work that Mr. Jordan did was a real service to his students, an example to camera-clubs and a contributing factor to the growth of photography. If more followed his splendid object-lesson, the United States would soon have a larger number of enthusiastic camera clubs and photographic societies. It is said that if one wishes to have something done, and done well, ask a busy man to do it. Mr. Jordan is a very busy man and his photographic course was a pronounced success.

Surveying by Photography from the Air

A SURVEY of the Irrawaddy Delta by photography from the air has just been completed by Major Patrick and Mr. Ronald Kemp, using old type De Haviland airplanes, fitted out as seaplanes. The complete survey was made in less than twelve weeks, in which time the photographers traveled from England to Burma, tested the airplanes and instruments and made the survey. It has been estimated that under the methods used for ground survey, allowing three men to do the work, and twenty-eight working-days per month, the same survey would require approximately five and a quarter years, at the least. The nature of the ground, swampy in parts, and with a dense growth of vegetation, might make a physical survey of some parts of the area an impossibility. In a letter to an English newspaper Mr. H. Hemming, managing-director of the Aircraft Operating Company, says: "It is to be hoped that present results will drive home the value of aircraft for [photographic] exploration and development to the various authorities, both at home and abroad, as well as to the business-man."

Union Camera Club of Boston

THE annual meeting of the Union Camera Club, Boston, occurred at the club's headquarters, 48 Boylston Street, May 6. The officers elected for the new year are as follows: President, W. H. C. Pillsbury; vice-president, Ralph Osborne; secretary, Philip A. Palmer; treasurer, Livingston Stebbins; member-at-large, Edwin C. Howard. Committees, appointed by President Pillsbury: House, Francis G. Beliveau; Entertainment, Herbert B. Turner; Exhibition, Col. James M. Andrews;

Publicity, Arthur C. Morse; Civic Secretary, Lindall C. Blanchard; Outing, Albert C. Sherman, Jr.; Membership, Col. James M. Andrews, Herbert B. Turner and Edwin C. Howard.

The regular monthly competitive exhibition included many prints of exceptionally artistic quality, the gold star, for the best picture, being awarded to H. U. Kirwan for a superb and well-composed winter-scene, "Vista of the Lodge", made in Franklin Park, Boston.

The rest of the evening was passed in listening to a lucid explanation of exposing and developing Autochrome and Agfa color-plates, delivered by Col. James M. Andrews. Beautiful lantern-slides of these makes of plates, also of the Paget Process, made by W. J. Jaycock and Franklin I. Jordan (members of the club), were then projected on the screen. A remarkably successful picture of a young night-heron and one of a fruit-piece, by Mr. Jaycock, and a gorgeous sunset by Mr. Jordan, evoked great enthusiasm.

W. A. F.

Sticking it Out—Radio Notwithstanding

A CERTAIN photographic society in London had to wait an hour for its lecturer the other evening. There was a large attendance at seven o'clock, the hour fixed, but no lecturer. It was therefore decided to take the discussion on the undelivered lecture first, and quite a brisk discussion ensued. A little before eight o'clock the lecturer arrived, having mistaken the hour, and plunged at once into an hour's lecture, after which discussion was again invited. Those who had spoken in the previous discussion now had to speak again in order to revise what they had already said, and several others who had not spoken had now to speak in order to revise what they would have said had they spoken at the beginning. The result was a sitting prolonged to nearly three hours. Yet, they say that "wireless" in the home is killing society gatherings! *The Amateur Photographer.*

Exhibition of New York City Views

DURING the months of July, August and September the Pictorial Photographers of America will hold an exhibition of strictly New York City views at the Art Center, 65 East 56th Street, New York City. Prints should reach John H. Kiem, chairman P. P. A. Exhibition Committee, at the Art Center not later than June 15. Return postage should be sent with the prints. On the back of the print write the title, your name, return address and price, if for sale. Every care and consideration will be given to the prints sent in, but no responsibility will be assumed by the society for loss or damage to the same.

Lieut. A. W. Stevens off to South America

It is reported that Lieut. A. W. Stevens, Air Service, McCook Field, the well-known aerial photographer, has obtained four months' leave of absence to fly over the jungles of South America in connection with a scientific expedition which is to penetrate the region between the Brenecho and Orinoco rivers. Also it is stated that a new type of aerial camera has been perfected at McCook Field which enables the airplane-photographer to make pictures at an altitude of 31,540 feet with the airplane entirely out of sight. This camera has been used successfully by Lieuts. Stevens and Macready in recent experimental flights over the city of Dayton. We expect to give our readers more data as soon as we receive authoritative information from McCook Field.



BOOK-REVIEWS

Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices. Send for our list of approved books.

WHERE OUR HISTORY WAS MADE. By John T. Faris. 12mo. Illustrated. Book I. 326 pages, including comprehensive index. Price, cloth, \$0.96, postpaid. Silver, Burdett and Company, New York, Newark, Boston, Chicago.

THIS book has been written for young Americans who, interested in the history of their country, are continually asking, "Where did it happen?", "What is the meaning of this monument?" or, "Why is this old landmark significant?" The author's purpose is to stimulate a serious interest in these matters, to fill the minds of our young people with an appreciation of the many deeds of heroism and self-sacrifice that glorify the pages of the history of this country; to help preserve from destruction our valuable landmarks, and to enable them to point with pride to this or that act of loyalty which should be emulated by every man and woman, by every boy and girl, who truly loves this country and its high ideals. Now is the time to encourage these thoughts, and for all true, loyal Americans to show their true spirit in the face of the wide-spread movement, insidious and powerful, to destroy this government, its institutions and, if possible, its supporters. There is a prevailing tendency among our people to engage too much in frivolous pastimes, at the expense of serious, important things, and therefore such a handy, little volume, as Mr. Faris', should be accorded the consideration it deserves. Surely, a person, however busy or engaged, adult or youth, can afford the little time it takes to read the short and well-written account of an historic event that occurred in his own state. Having finished this, he will not rest, but proceed to enjoy reading the rest. Not only this, but he will urge others to read these true and thrilling stories of unselfish devotion to noble causes. If the reader be a camerist, he will be inspired to seek out the scenes of historic interest, the monuments that commemorate deeds of valor, or other landmarks that, may be, are not far from his home, and photograph them. Photographic competitions are constantly being held by newspapers and photo-supply houses (Willoughby's, for instance), so that here is an added incentive for the camerist, now turned historical student, to include the photography of objects of patriotic interest in his list of activities. Should he be fortunate to discover an interesting but neglected landmark, he may be sure that a good photograph of it will be welcomed, and adequately paid for, by any first-class newspaper or book-publisher. It may be well to add that in dealing with his subject, the author has included every State in the Union and every period in our country's history.

D. W. Griffith's historic motion-picture drama, "America"—now being shown in the large cities throughout this country—portrays vividly the birth of our republic, from the initial conflict at Lexington, through the trials and struggles in each of the thirteen States, down to and including the Surrender of Con-

wallis. These stirring events are graphically described in Mr. Faris' volume; so that familiarity with the book will create a desire to see Griffith's photo-play, and *vice versa*.

PHOTOGRAPHS FOR THE PAPERS: How to Take and Place Them. By John Everhard. Second edition, 96 pages, illustrated by 14 photographs, and an index. Price, cloth, \$1.25. London: A. & C. Black, Ltd. New York: The Macmillan Company, 1923.

ALTHOUGH this interesting and helpful little volume is written chiefly for readers who live in Great Britain, there is much in it which is of great practical value. In fact, virtually all that the author says with regard to the artistic and technical preparation of a good press-photograph is true in the United States. Of particular interest are the methods used to interview prominent persons and to obtain out-of-the-ordinary pictures. Then, too, ways and means are described which are a tremendous help to the beginner who does not know which step to take first in order to enter the profession of press-photographer. There are fourteen illustrations which aid the text and are of interest in themselves as typical examples of "newsy" press-pictures. There are six chapters: The News-Photograph and Its Production; The Market; The Daily Press; The Market; The Weekly Press; The Market; The Monthly Magazine; The Occasional Market and Specialising for the Press. In addition, there is an index which enables the reader to refer quickly to any special subject. Altogether the little volume is practical, helpful, entertaining and to be recommended to those who wish to add to their income by means of photography.

LA PRISE DU CLICHÉ ET LE CHOIX DE LA COMPOSITION. By Ch. Duvivier. Paper-covers, 30 pages and 40 drawings in the text. Paris: J. de Francia, éditeur. Bruxelles: Maurice Devaivre, éditeur. 1924.

THOSE of our readers who can read French easily will find this booklet of value and interest. It has to do with all that makes a good picture. It includes suggestion with regard to landscapes, sky, clouds, time of day, lighting, cameras, lenses, plates and ray-filters. This is followed by a helpful discussion of composition which is illustrated by many helpful drawings and sketches. There is reference made to choice of subject, architectural work, interiors, portraits and correlated subjects. Altogether a very practical little book which is a credit to M. Ch. Duvivier, the author, who knows his subject well.

OIL, BROMOIL AND TRANSFER, No. 2, Tracts for Pictorial Photographers. By Fred Judge, F.R.P.S., and F. C. Tilney. 32 pages, four illustrations. Paper cover, 50c. London: Henry Greenwood & Co., Ltd.

THIS is the second of a series of tracts for pictorial photographers which have been well received in England and in the United States. The authors know their subject and it may be assumed that what they have to say is well worth reading. Those who may be classed as "anti-bromoilers" owe it to themselves to get the other point of view. The tract is explicit and practical. It includes a discussion of The Oil Print, Papers for Oil Prints, Sensitising, Printing the Base, Soaking, Inks and Brushes, Pigmenting, Control, The Transfer, Bromoil Developers, Bromide Paper and concludes with several pages of Observations. We recommend this interesting tract to all our readers whether they be amateur or professional photographers.



THE MILITARY PHOTOGRAPHER

CAPTAIN A. H. BEARDSLEY, SIGNAL—ORC.



Brigadier-General John Ross Delafield

MANY who may read these lines are Reserve Officers and members of the Reserve Officers Association of the United States. To them General Delafield is well known for his splendid work in the cause of National Defense. However, those who do not know him and who are not numbered among the 80,000 Reserve Officers should learn something of the man who represents true Americanism. And what is more, he is typical of the sort of men who compose the Officers Reserve Corps of the United States Army.

General Delafield, reports *The Reserve Officer*, is a graduate of Princeton University with the degree of Bachelor of Arts and Master of Arts, and of Harvard University with the degree of Bachelor of Law. He is engaged in the practice of law in New York City.

During the Spanish-American War, General Delafield assisted in the training of troops. He joined the New York Militia, rising in this service to Colonel in command of a regiment of the New York Guard which he had reorganised. During the World War, he accepted a Majority in the Ordnance Department. He was twice promoted and continued to serve after the Armistice as Chief of the Advisory Section and member of the Ordnance Claims Board. Later he was appointed Chairman of the Board of Contract Adjustment of the War Department. He reorganised the Board and completed its work.

After his discharge from the army, he was commissioned in the Officers' Reserve Corps and appointed Chief of the New York District of the Ordnance Department. He was later promoted to the grade of Brigadier-General in the Officers' Reserve Corps. Upon his election to the presidency of the Reserve Officers' Association at its second Annual Convention held in Detroit, Michigan, October 27-28, 1923, he resigned as Ordnance District Chief in order to devote his time more wholly to the cause of National Defense and to the activities of the growing Reserve Officers' Association of the United States, and to all intents and purposes is on a year's leave of absence from the law-firm in order that he may perfect the organization of this association and spread the gospel of National Defense, a subject in which he has always taken an active interest and one which it is his firm belief should be placed squarely before the public so that there will be no repetition of the conditions which we found confronting us at the beginning of the last war.

He has been decorated by the President of the United States with the Distinguished Service Medal, by the Republic of France with the Cross of Officer of the Legion of Honor, and by the State of New York with the Conspicuous Service Cross. However, the greatest honor which we believe General Delafield enjoys is that quiet assurance which comes from a knowledge that he is serving his country and his flag, not for what he can get out of it but rather because he believes that every American citizen should do his duty to uphold the Constitution and the laws of the United States without equivocation.

Those who would be glad to know men like General Delafield and who believe in an Americanism which is red-blooded, reasonable and just to all, let them step

forward, offer their photographic abilities and stand ready as Reserve Officers and Enlisted Men to serve should the need ever arise. This is patriotism, good business and common sense combined.

C. M. T. C., August, 1924 Let's Go With a Camera

It is not necessary to point out the advantages of the Citizens' Military Training Camps for young men to be held in all parts of the country, August 1 to 31. Full particulars may be obtained from all American Legion Posts, Army, Navy or Marine Corps Recruiting Stations and Army Corps Headquarters. In addition, schools and colleges have information available and likewise civilian-aides in each community or state are ready to be of service.

However, the point that interests us is that the booklet which is distributed to candidates encourages them, among other things, "to take along such athletic clothing and uniforms as they possess, also track and baseball shoes, musical instruments and cameras." By all means include a camera; for in no other way can the many interesting events of military life be explained to the folks back home. Then, too, years afterwards the friends who were in the same squad or platoon will live fresh in the mind through the pictures made during the active days at camp. Next month we shall have an article in this department on some good types of cameras to take to the Citizens' Military Training Camps. Watch for this; it will be of service to those who are going to buy cameras.

Those readers who have sons between the ages of seventeen and twenty-four and who wish their boys to be manly, physically fit and law-abiding American citizens will do well to encourage attendance at the Citizens' Military Training Camps during this coming August. President Coolidge is sending his two boys to Camp Devens, Mass., and we need no better example of sturdy Americanism. All expenses are paid by the U. S. Government. When the boy does go, give him a good camera to take along so that he can bring back a picture-story of the interesting days at camp.

Exhibition by Sixth Photo-Section, A. S.

DURING the military tournament held recently at Fort McKinley, Philippine Islands, the Sixth Photo-Section from Camp Nichols, P.I., put on an exhibition by flying to Fort McKinley, making three aerial photographs of the athletic field, flying back to Camp Nichols, developing and printing the pictures, returning to Fort McKinley and dropping the pictures on the field. The time consumed by the winning team was thirty-one minutes which, it is believed, is a record for this work.

The Photo-Trailer and truck was one of the attractions at the tournament and was in excellent condition, due to the hard work of the members of the Photo-Section. They performed the field work of a Photographic Section in a commendable manner, winning praise from General Bundy and other high officials who were present.



Courtesy The Reserve Officer

BRIGADIER-GENERAL JOHN ROSS DELAFIELD

Photography at O. R. C. Training Camps

ALTHOUGH at most training-camps for Reserve Officers and Enlisted Men, there will be members of the U. S. Signal Corps to photograph the interesting activities, it should not be assumed that cameras had better be left at home. On the contrary, the more interest there is shown in photography the more pictures there will be in several thousand homes to give publicity to the work of the third and largest component of the U. S. Army. Then, too, aside from the military value and interest of these pictures, there is the personal, man-to-man comradeship which lives in the heart and is visualised for years to come by the aid of a camera. No finer or truer friendships are made than those which begin in the service of our country and our flag. Let photography do its part to make these friendships secure for all time.

Through The Courtesy of the U. S. Air Service

IN the April, 1924, number we referred to the possibility of our arranging with the *National Geographic Magazine* to publish in our pages some of the remarkably beautiful and spectacular pictures which have been made by the U. S. Air Service. As a member of the National Geographic Society we first obtained the hearty interest and co-operation of F. L. Fisher, Chief of Illustrations. However, he was not at liberty to release pictures without permission of the Air Service. We, therefore, wrote to the Chief of the Air Service, who courteously granted us special permission to obtain whatever pictures we desired from the *National Geographic Magazine*, and expressed interest in this department by sending us direct several exceptional airplane-photographs made over a volcano and some of West Point Military Academy.



LONDON LETTER

CARINE AND WILL CADBY



WE had heard talk of Photographic Sculpture or, to use its correct name, Cameography, and had seen criticisms of it in the press, so last week we found our way to its shrine in Pall Mall. On entering the studio, it struck us that its name was well chosen, for the combination of photography and sculpture was undoubted. When the courteous lady came forward to meet us, we might have been at a Bond Street professional's, and yet the bas reliefs, bronzes and rough plaster-casts about the walls suggested the sculptor's studio.

To the unscientific, the written description of the process is bewildering, but we were lucky enough to find Mr. Eland, the operator, between two sittings, and had it explained to us at first-hand. We were shown the two cameras placed at mathematically adjusted angles, and the glass-screen covered with minute parallel lines which are projected onto the sitter's face, and which curve as they follow its features and contour. The carving machine is provided with a revolving cutter, and each line is followed up under the microscope. Mr. Eland is himself a pictorial photographer and an exhibitor at the London Salon, and is keenly interested in the process. As it allows no retouching, his aim is to get the best possible lighting for his sitters, and certainly those plaques we saw of well-known people were striking likenesses. The inventor is Captain Howard M. Edmunds, M. C., late of the Scots Guards. There has been a lecture on the process at the R. P. S., and a demonstration has been asked for.

We felt proud to be able to report this new and revolutionising process to our PHOTO-ERA readers. However, just before leaving the studio, we caught sight of an unfinished cast in which we recognised the face of an old friend, *viz.*, Eduard Steichen. "But is he in London, now?" we asked. "Oh, no," said Mr. Eland, "that was done in New York." And then it transpired, as our readers have perhaps been longing to tell us, that sculpture by photography is not new at all to them, and it is only in London that we are excited about the novel process. How behind the times we are!

We do not know if the press in the States is as keen as ours for landscape-prints; but just now we are having a boom in such subjects, and the landscape-worker is at last coming into his own. Now is the time for him to take down from the shelf the views and subjects he took only to please himself, and send them off to the magazines that scorned them a year or so ago, and he will reap a rich harvest. But he must keep to his own country; he may roam as far as Scotland or Ireland; but if he crosses the English Channel, his goods become practically unmarketable. No Swiss peaks or French châteaux can compete at the present moment with a little British village "pub" or a hedge of wild roses at the side of a country-lane.

This publishing of country-scenes began last summer, but is much more pronounced this spring. Recently, we had an urgent request from the editor of a magazine noted for its rapid and phenomenal success demanding "Nature" photographs. We responded promptly with studies of cobwebs, wild-birds and grasses, but had them returned as not suitable. And there for the time the matter ended, as we thought: if these are not Nature photographs, what are? Meeting this same

editor some time later, we discussed the subject and found that what he wanted were some of our wood-photographs—in fact, anything that showed English landscape. And other papers have just now the same craving. There is a wave of interest in our own country-life, and even those journals that have always ignored it are now glad to purchase prints of meadows, hills and rivers, or anything typically rural.

This Nature-business has even penetrated to the photographic studios, for we are told that Mr. Speaight, one of our most noted professionals, has got a real bit of meadow in his studio so as to gain an open-air effect, and here his sitters (mostly children) can play with the daisies and the grasses while being photographed.

The "Flying Scotsman", one of our celebrated fast trains to the North, has started a kinema-theatre on board. This is a new departure so far as English railways are concerned, and if we were talking "through our hats", we should go on to congratulate the London and North Eastern Railway Company on its enterprise. But just as the real pageant of Spring is due—although the curtain at present seems to hang fire—it seems incongruous to expect passengers to show such devotion to the "movies" while they are passing through great stretches of characteristic English scenery which will so soon be at its best. We shall no doubt be told by those who delight in a novelty that it passes the time, just the very thing we personally are always trying to avoid; for it goes all too quickly, and a comfortable railway journey through beautiful scenery is no exception to the rule.

A demonstration of a new color-film was given at the Holborn Empire, a few days back. It is the invention of Mr. Friesse-Green, whose father was a pioneer of the kinematograph in this country. There have been, of course, many earlier attempts, some of which have been fairly successful; but the expense and special projection necessary were the chief drawbacks. By means of the new invention, color-films are run through the standard projector, and they cost little more to make than the ordinary black-and-white film. So it seems possible that color-films may become commercially satisfactory. Amongst the scenes shown was a series of views made at Aldershot, and the scarlet and gold of the various regiments in full ceremonial uniforms were excellent subjects to show off the possibilities of the film. A special rotating disc is employed to impress the necessary color-vibrations on the negative film, and it is claimed that with it many ordinary cameras can be used. This color-film has been included in the photographic outfit of the Mount Everest Expedition; and, although it is hardly yet beyond the experimental stage, it is to be hoped that the members of the expedition will succeed in bringing back some satisfactory color-representations of landscapes that have never before been photographed or filmed, in any way.

Miss E. L. Turner, F. L. S., who is well known as a devoted photographer of wild-bird life, has just begun a period of service as bird-watcher on Scolt Head Island for the Norfolk Wild-Birds Protection-Committee. Her home will be a small bungalow built on the sand-dunes, and she and a companion will be the only people on the island, food and the post coming daily by boat.

Here she will devote her time to protecting, observing and photographing the many varieties of birds that nest on the island. At a club which one of the present writers shared with Miss Turner, she was known as Miss "Bird" Turner, and it was an apt description; for she has devoted her life to them, visiting all the British breeding-stations, and the wild-birds have no secrets that she has not fathomed.



Again We Are Indebted to Mr. Blacar

MY DEAR MR. BEARDSLEY:

I am enclosing an article that I cut out of a newspaper, for I think that it is a fair statement, but I would carry it a little further. I have seen much fine scenery in Maine, but very little of it have I seen from the railway or from the highway. Very few of either were located with a view to the scenery.

If I wanted to see big bill-boards advertising tobacco, soothing-syrup and gasoline, of course, I should take to the automobile. If I want to see beautiful scenery, I take to my legs. By using my legs I get rid of most of the bill-boards, telegraph-poles and automobiles, none of which I wish to see in a picture.

Yours respectfully,

WILLIAM A. BLACAR.

BANGOR, MAINE,
April 13, 1924.

[We are glad to reprint the item which Mr. Blacar sent us. There is much truth in it.—Editor.]

BITS OF WISDOM

"Jogging down the road in old-time leisure has its advantages. True, you neither travel so far nor so fast; but you are able along the way to gather a much more compensatory crop of experiences, priceless etchings of memory, with which to further enrich the gallery of your mind. Speed does not, nor ever can, make for serenity, either as a method of travel, or of living itself which, after all, is but a kind of personally conducted tour, with stop-over privileges courteously extended. The conquest of speed, the annihilation of space and distance, has without question added to man's enjoyment, but it has exacted its payment in the reduction of that calm, contemplative enrichment of the mind that less hectic methods of progress afforded. Keeping up with the procession, in many cases actual competition with its leaders, is more and more occupying the major part of our thoughts, taxing our energies beyond what appears to be a reasonably sane price for what one gets out of it. Speed is exhilarating, it lends a sense of power, gilds us with brief superiority; little more."

GEORGE BRINTON BEAL.

The Amateur's Contribution

ACCORDING to Dr. Mees, in *The Amateur Photographer*, photography from Fox Talbot onwards has had both its practice and its development largely in the hands of amateurs. It was an amateur who made the first emulsion: it was an amateur who discovered the gelatine dry-plate: and amateur experimenters worked out the various modifications by which that plate became perfected. It is a pity, therefore, that the name "amateur" is often used in the altogether false sense of one who is comparatively untrained or unskilled, instead of in its real meaning of one who works for the love of the subject, not for monetary reward.



THE PICTURE-MARKET



OWING to the many inquiries we receive asking for information as to where pictures may be sold, we are publishing a short list of markets. We make no claim that the list is complete; and, furthermore, we advise our readers to write first to editors for their present requirements and conditions of sale before submitting photographs. This will help to avoid possible misunderstanding and loss of time.

Progressive Grocer, Butterick Bldg., New York City. Photographs of interesting things in the grocery world, or exceptionally fine grocery windows or interiors.

The American City, 154 Nassau St., New York City. Prints of city activities, fire apparatus, playgrounds, parks, etc. Any size over 2 x 3 available.

The Architectural Record, 119 West 40th St., New York City. New buildings, sculpture, mural decorations, etc. Subject needs to be new and unpublished. Name of artist, sculptor, or architect must be given. Smallest print acceptable, 5 x 7. Rates, \$2 to \$5.

The Saturday Blade, 500 North Dearborn St., Chicago, Ill. Uses news prints, freak photographs, anything odd and unique. Must be of general interest. 3¼ x 4¼ and up for size. Pays up to \$3 for prints.

Illustrated Current Events, 902 Chapel St., New Haven, Conn. Pictures of current events, wrecks, accidents, sports. Prints should be 3 x 5½ or larger. Prices from \$2 to \$3.

National Geographic Magazine, Washington, D.C. Uses pictures of educational value, travel, strange customs, or domestic life in foreign countries. Size 4 x 5 or larger preferred. Write for information.

Motor Boat, 239 West 39th Street, New York City. Publishes motor boat pictures, size 4 x 5 and larger. Price \$1 per print.

The People's Popular Monthly, Des Moines, Iowa. Details can be obtained by correspondence. Pays \$1 per print.

Travel, 7 West 16th Street, New York City. Uses travel photographs of unusual interest, queer customs in nature and distant lands desired. Pictures should have an educational value. Size is a minor consideration. Prices range from 50 cents to \$2.00.



COMING EXHIBITIONS



SEPTEMBER 15 to OCTOBER 25, 1924. Sixty-Ninth Annual Exhibition of the Royal Photographic Society of Great Britain. Last day for receiving prints, August 11. Entry-forms from the Secretary, Royal Photographic Society, 35 Russell Square, London, W. C. 1, England.

OCTOBER 4 to NOVEMBER 14, 1924. Eighth International Salon of Pictorial Photography, to be held by the Camera Pictorialists of Los Angeles. Announcement of closing date, and listing of entry-forms to be made later.

OCTOBER 20 to NOVEMBER 1, 1924. Fifth Annual Salon of Pictorial Photography, held by Frederick & Nelson, Seattle, Wash., in their Auditorium. Last day for receiving prints, September 20, 1924.



THE PUBLISHER'S CORNER



What Happens to Competition Pictures

LET us assume that the reader sends a picture to the Marines Competition which closes June 30. Probably he will mail it during the middle of June in order to make sure that it will arrive on time. After the competition closes, it is usually from three to four days before all members of the jury can meet and devote the necessary time to award the prizes and Honorable Mentions. Another three or four days may pass before the pictures are re-checked and the notices of awards signed, addressed and mailed. Then comes the task of print-criticism which—although always gladly performed—requires several days to complete in connection with the regular routine-work which must be done. After the pictures have been criticised, most of them have to be wrapped up and returned to the senders. This is no small undertaking, and again the work has to be done during the lulls in the demands of the usual business-day. And, lastly, it may happen that the day upon which all pictures are to be returned is stormy. Rather than risk injury to any of the prints, we prefer to hold them until we can be sure that all pictures will reach the post-office safely. This brief account of the several steps in the progress of a competition-picture may help to make clear the reason that prints are not handled more quickly.

Another fact should be emphasised. PHOTO-ERA MAGAZINE retains, under the competition-rules, the right to keep all prize-winning and Honorable Mention pictures unless otherwise especially arranged with the sender. These pictures are used to make up PHOTO-ERA EXHIBITS which are sent to various parts of the country at the request of camera clubs, societies and for display in schools, libraries and colleges. No prize-winning or Honorable Mention picture is sold without the permission of the maker in writing. Moreover, it is understood that the maker and *not* PHOTO-ERA MAGAZINE receives the money. Also, no halftone of a prize-winning or Honorable Mention picture is sold without first obtaining the written consent of the maker. We are continually referring readers to book-publishers, calendar-manufacturers and others who wish to buy pictures. Also, we are often asked to send a list of amateur and professional photographers who we believe can fill certain photographic requirements industrially or artistically. Thus it may be seen that PHOTO-ERA COMPETITIONS may offer no great financial reward of themselves, but that often those who send pictures regularly get in touch with rare opportunities and find much that is worthwhile in the effort.

Butter to Keep Prints from Sticking

IN a recent letter one of our subscribers writes that he has had occasion to use glue in various forms, and has poured it out onto tin while using it. To keep it from sticking to the tin, he has used glycerine, lard or oil, but on one occasion tried common table-butter, with good results. He writes: "I now find that in burnishing prints on glass, butter is fine to keep them from sticking, and I get a fine gloss. Probably this is not new, but it is new to me."

An Interesting Letter from Milwaukee

PUBLISHER OF PHOTO-ERA MAGAZINE:

For many years I have been very much interested in photography, in fact, dating back to the old days in the physics class in High School. It is a strange thing that the teacher of that class also introduced us to PHOTO-ERA MAGAZINE at the same time. This was in 1912. For a few years I was a subscriber and devotee of the art. Then the World War came with its disturbing results.

For some years now I have again been a subscriber, and student of the camera and its possibilities. We have in Milwaukee a small but good Camera Club directed by no less an authority than B. F. Langland, whose work you have published from time to time. Under this guidance, and PHOTO-ERA MAGAZINE, I hope to blossom forth with work suitable for your competitions and others. We are having an exhibit this month at the Milwaukee Art Institute and have received favorable commendation from the magazines and press of Milwaukee.

The names of A. H. Beardsley and Wilfred A. French are so familiar as to seem like long-known friends and I was indeed pleased to hear from you personally.

Very truly yours,

HAROLD E. DETZER.

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The Radio and Photography

THE matter of the radio and photography is still holding my attention. From many individuals I am receiving illuminating, if not helpful, facts relative to whether or not radio is "hurting" amateur photography. A recent dispatch from a reliable source states that the photographic business, as a whole, is better now than it has been recently. Perhaps it is not so good as it might be; but, at any rate, it is better according to the figures submitted. It is something to show a gain and we should be thankful for that. Evidently the radio has not put photography out of business, as yet.

Another reliable source of information compares the situation which faced the manufacturers of talking-machines when the radio became a competitor, so-called. On the surface it would be reasonable to assume that talking-machines were doomed. However, read this from *Time*: "There are several apparent reasons that radio has stimulated rather than depressed the phonograph trade. First of all, retail dealers are equipping Victrolas as radio-receivers and selling them. Secondly, the popularity of many songs and even classical music broadcast by radio has led to the purchase of the same selections in the form of permanent phonograph-records. Victor's Camden, N.J., plants are working at capacity to turn out enough machines and records to satisfy the demand." If photography is advertised to the same extent as the radio, there will be no need to fear the future. In fact, the radio may be as good a friend to photography as it has been to the phonograph. At any rate, let's not get downhearted. There's always a right way to meet every problem.

Important Announcement Concerning

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IN KEEPING with other improvements in the Ansco line of sensitized papers we have stepped up the speed of Enlarging Cyko to double what it was. This makes Enlarging Cyko much the fastest projection paper not designated as "bromide," and highly satisfactory for use in the latest types of projection printers.

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Two Offers

To get this paper promptly into general use by finishers and photographers, we make the accompanying offers to readers of this magazine.

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Offer No. 2

For Those Who Have Their Enlarging Done by Others

Send us one or two of your favorite small negatives, with your check for \$1.00, and we will make and send you postpaid one 5 x 7 black-and-white enlargement on double-weight Enlarging Plat, and one 5 x 7 sepia enlargement on Enlarging Buff. We make this offer so that in the future you will specify Enlarging Cyko to your finisher.

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To Contributors: Contributions relating to photography are solicited and will receive careful consideration. Preference is given to MS. that is typewritten, and to authors who are practical amateur or professional photographers.

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WILFRED A. FRENCH, Managing-Editor; A. H. BEARDSLEY, Associate-Editor and Publisher
Wolfeboro, New Hampshire, U.S.A.

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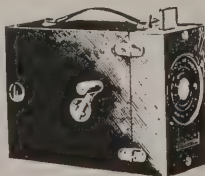
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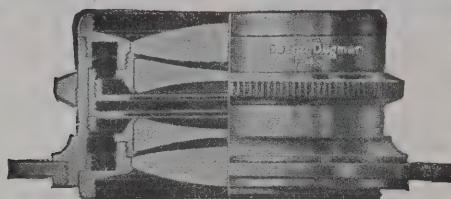
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Vol. IV

JANUARY, 1924

No. 1

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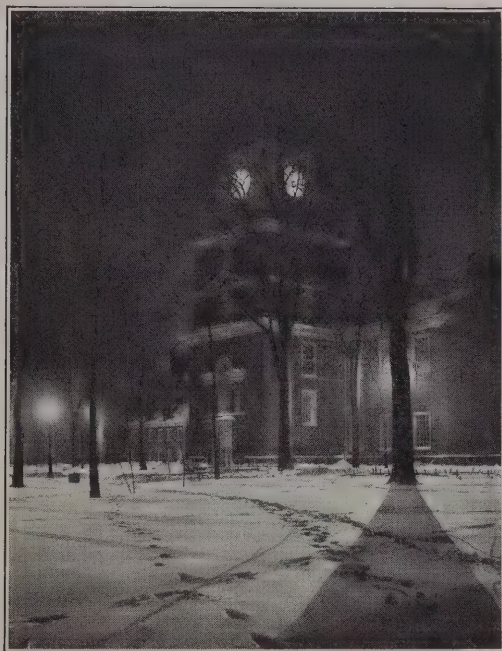
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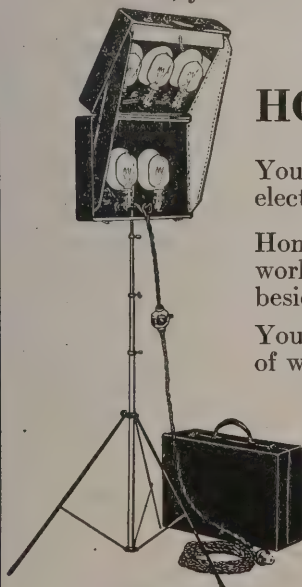
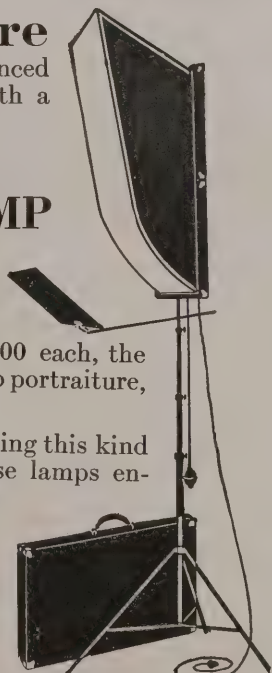
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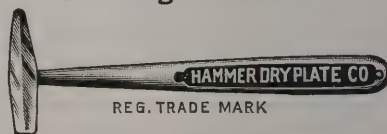
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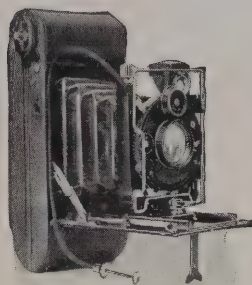
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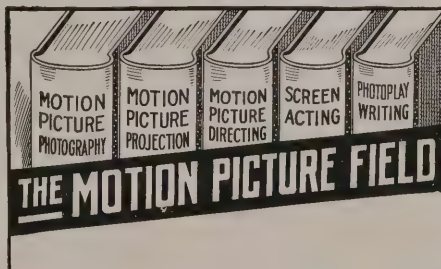
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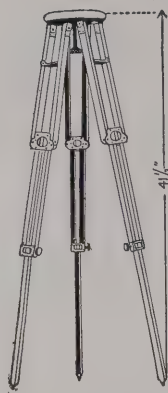
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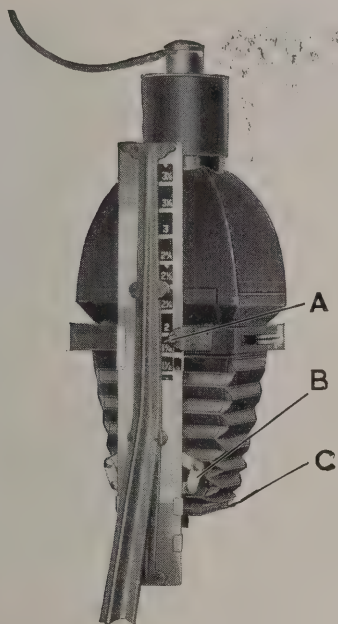
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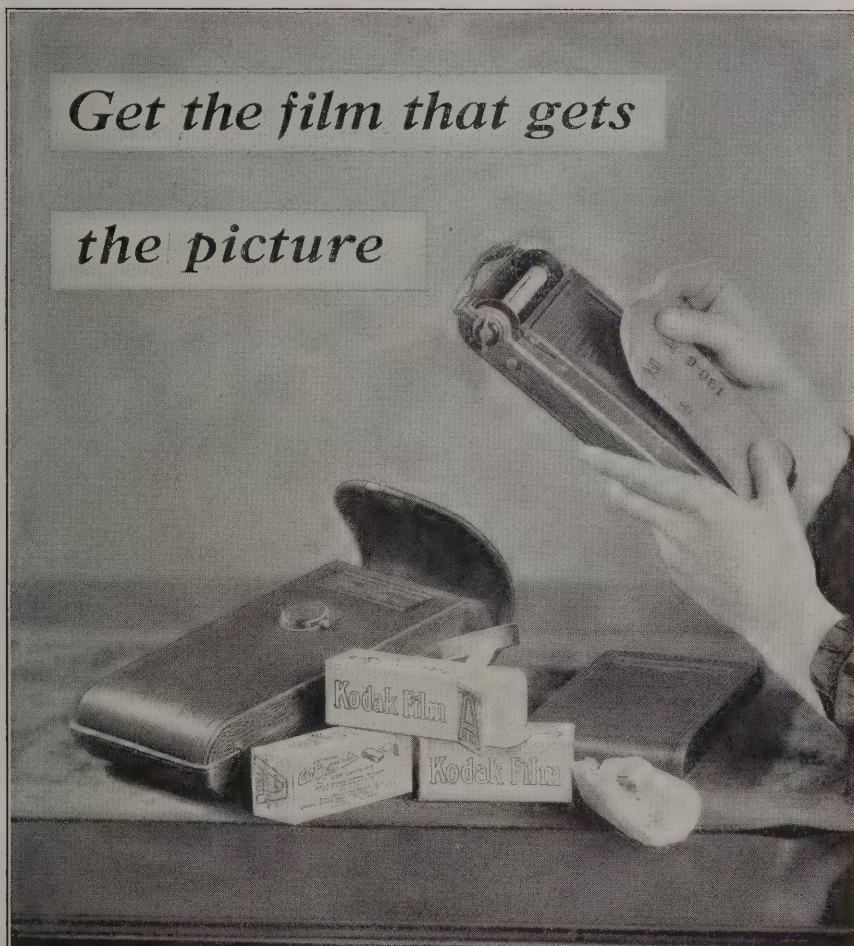
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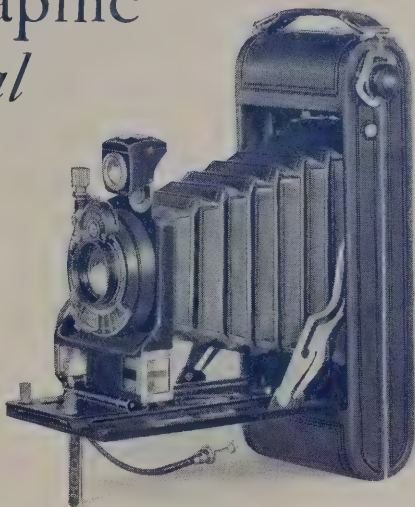
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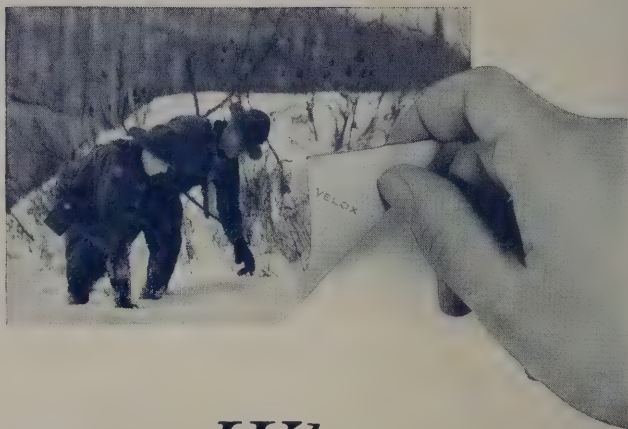
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